

THE "1904"  
SELECTION OF  
ANNIVERSARY  
HYMNS

*The Nonconformist*

THE "1904"  
SELECTION OF  
ANNIVERSARY  
HYMNS



No. 195.]

[MARCH, 1904.

GOLD MEDALS ROYAL YORKSHIRE EXHIBITIONS,  
1866 and 1887.

**P. CONACHER & CO.**

(THE OLD FIRM),

**Organ Builders,**

**HUDDERSFIELD.**

Also at DUBLIN and CARDIFF.

THE HIGHEST CLASS INSTRUMENTS AT MODERATE PRICES.  
THE MOST PERFECT SYSTEM OF TUBULAR PNEUMATIC  
ACTION YET INTRODUCED.

*Estimates and Specifications Free on Application.*

CONGREGATIONAL UNION OF ENGLAND AND WALES.

**SUPPLEMENTAL ANTHEMS TO THE CONGREGATIONAL CHURCH HYMNAL.**

In response to a widely expressed desire, a Supplement consisting of 35 Anthems has now been issued. The Selection includes Special Anthems for Christmas, Easter, Harvest, Missionary, and other occasions.

**A New "Special India Paper" Edition.**

Crown 8vo, with Music, including Supplement of 35 additional Anthems.

**775 HYMNS. 147 CHANTS. 120 ANTHEMS.**

A very Handsome, Compact Book. In Bindings at nett prices from 6s. nett, and upwards.

**Edition on Oxford India Paper.**

Demy 8vo, with Music, Hymns, Chants, and 85 Anthems, or with 120 Anthems, in various Handsome Bindings, from 10s. 6d. nett, and upwards.

PUBLICATION DEPARTMENT, MEMORIAL HALL.

HENRY THACKER, MANAGER.

TO CHOIRMASTERS, CHORISTERS, AND THOSE  
LEARNING TO SING.

**THE ENGLISH PATENT CONCERTINA**  
is the best for training the voice; it excels all other musical instruments; and its extreme portability and richness of tone are not the least of the many advantages it possesses.

## LACHENAL & CO.'S NEW MODEL CONCERTINAS

can be made to suit the taste of the most fastidious in regard to quality and tone, and are made from 48 to 68 keys in Treble, Tenor, Baritone, and Bass, adapted for every description of orchestral music. The New Patent Bowing Valves, as used by Signor Alsepi, render its intonation perfect.

**NICHOLSON & LORD,**  
Organ Builders,  
VICARAGE PLACE, WALSALL;  
And 748, George Street, Sydney, Australia.

Organs built with improved Tracker Action, also with the Tubular Pneumatic Transmission Action, on the latest and most approved principle.

Specifications and Estimates for New Organs, Enlargements, Repairs, etc., sent free.

ORGANS TUNED BY CONTRACT OR OTHERWISE.

First-class Tuners sent to all parts of the Country.

## THEO. BONHEUR'S STANDARD PIANOFORTE TUTOR

CONTAINS -  
WM. SMALLWOOD'S Celebrated Teaching Pieces, FAIRY  
BARQUE, RIPPLING LAKE, and LA ROSE BLANCHE, also  
LADY ARTHUR HILL'S Melody, IN THE GLOAMING.  
(Simplified expressly for this Tutor by THEO. BONHEUR.)  
NOT LEAVING ONE THING FOR ANOTHER.

Price 5/-

"Best Tutor published."—Review.

J. D. LODER'S VIOLIN SCHOOL. Original Edition.  
(First published at 12/- net) Reduced to 4/- net.  
THE HAVEN SURE. New Sacred Song. Words by EDWARD  
OXENFORD, Music by CHARLES DARTON. Price 4/-  
WALTER WHITTINGHAM & CO.,  
13, Little Marlborough Street, London, W.

## The Organist & Choirmaster.

A Mid-Monthly Musical Journal. Price 3d.

UNDER THE EDITORSHIP OF  
Dr. Charles W. Pearce and  
Dr. Charles Vincent.  
Office:—9, BERNERS ST., LONDON, W.

Subscribers will receive the paper direct from the  
Office on the 15th of every month, post free, United  
Kingdom and Abroad, 4s. per annum.

**MARTIN & COATE,**  
Organ Builders,  
54-55, Pembroke Street, St. Clements, OXFORD.

A perfect System of Mechanical and Tubular Pneumatic Lever  
Actions, applicable to any existing Organ.

First-class Workmanship and Best Materials.

SPECIFICATIONS AND ESTIMATES FREE FOR NEW ORGANS.  
Rebuilding, Repairs, Tunings, etc.

## NICHOLSON & CO., Organ Builders, PALACE YARD, WORCESTER.

(Established 50 Years.)

Organs Constructed with Tubular Pneumatic  
Action, with or without NICHOLSON & Co's Patent  
STOP KEY and SPECIAL COMBINATION ACTION.

Specifications, Estimates, Designs, and Testimonials  
sent post free on application.

OUR ADVERTISEMENT is FIFTY YEARS of  
PHENOMENAL SUCCESS in ORGAN DE-  
SIGNING, MAKING, and BUILDING. We  
still CONTROL the most USEFUL  
SPECIALITIES in TONE and MECHANISM.

OUR ADDRESSES are—

## BRINDLEY & FOSTER,

<b>SHEFFIELD:</b>	<b>LONDON:</b>	<b>GLASGOW:</b>
Columbia Place, Suffolk Road, and Fornham Street.	Alliance House, Adam St. (Strand).	Richmond Chambers, Bath Street.

## MISSION CHURCH ORGANS FROM 60 GUINEAS.

### 2-Manual Full Compass Organs FROM 80 GUINEAS.

Improved Construction, with the most valuable Pipes to  
produce a rich, powerful, majestic tone, and more easy to  
play. They are all new and real Church Pipe Organs. No  
Duplication or other artificial Stops of Pipes.

New Organs, Ready Made, for Sale or Hire.

Price £84, £135, £150, £200, £260, £400.

Second-hand Organs from £25.

Payments can be spread over 5 years.

Price Lists and Specification of Organs up to £2,000.

Estimates sent free by post. Inspection invited.

**A. MONK'S ORGAN WORKS,**  
556, Holloway Road, London.

## AT LAST! THE VIOLIN STRING WALLET

Will appeal at once to all Violinists as a practical device,  
devised by practical people.

The most attractive, portable, and convenient way of  
carrying Violin Strings.

Ensures their preservation in good condition. Con-  
venient for the pocket.

Also the

## VIOLA OR 'CELLO STRING WALLET.

No Bulk Very Light! Always Handy!

At all Music-sellers', price 2/-; or post free for 2/1,  
from

WILLIAM BELL & CO., (Dept. G.) 12, Wolsley Gardens  
Chiswick, London, W.



# The Nonconformist Musical Journal.

Edited by E. MINSHALL.

A Monthly Record and Review devoted to the Interests  
of Worship Music in the Nonconformist Churches.

No. 195.

MARCH, 1904.

PRICE 2D.  
Annual Subscription: 2s. 6d. post free.

## ORGANS.

ESTIMATES GIVEN FOR TUBULAR-PNEUMATIC  
AND ELECTRIC ORGANS.

BY ROYAL  
WARRANT TO



HIS MAJESTY  
THE KING.

**NORMAN & BEARD, Ltd.**

Head Office and Works:

St. Stephen's, Norwich.

TELEGRAMS: NORMAN BEARD, NORWICH.  
TELEPHONE: 221 NORWICH.

London Factory:

19, Ferdinand Street, Chalk Farm, N.W.

TELEGRAMS: VIBRATING, LONDON.

## Popular Edition Breitkopf & Härtel

The best and most correct Edition of the Classics.  
Edited by Eug. d'Albert, F. Busoni, Carl Reinecke,  
Jadassohn, Germer, Clara Schumann, L. Kohler,  
Ferd. David, Hans Sitt, etc.

To be had of all Music-sellers.

REPRINTED BY REQUEST.

**The Duties and Responsibilities of a Choir.**

By E. MINSHALL.

Price One Penny, or 9d. per dozen net.

"Musical Journal" Office, 29, Paternoster Row, London, E.C.

## ORATORIOS BY GEO. SHINN, Mus. Bac. Cantab.

### "THE CAPTIVES OF BABYLON."

Price 2s.; Paper Boards, 2s. 6d.; Cloth, 3s. 6d. Sol-fa, 1s.

The sale of this Oratorio has been very large, and is still increasing. It has been performed in nearly all the important towns in England, and repeated in many places several times. It has also been used in America, Canada, Australia, New Zealand, South Africa, and other places abroad.

Conductors and Choir-masters who are unacquainted with either of these Oratorios would do well to give their attention to them when requiring a new work that will be attractive and pleasing without being very difficult. Orchestral Parts published to both works.

London: PITMAN, HART & CO., 20, Paternoster Row, E.C.

## A NEW CANTATA FOR EASTER. The Triumph of the Cross

By ARTHUR BERRIDGE.

A reverent and effective setting, the words carefully selected, and the music appropriately written. The opening hymn and chorus deal with the triumphal entry, and the remainder of the work to the events of the following week—Gethsemane, the trial before Pilate, and the Crucifixion. The final chorus is an Easter Hymn in anthem form, "Hallelujah! Christ is Risen." (Time, about 1 hour.)

Staff Notation, 1s.; Tonio Sol-fa, 6d.

SAMPLE, 7 STAMPS.

Words for Congregation (with music of two Congregational Hymns), 4s. per 100 net.

"MUSICAL JOURNAL" OFFICE, 29, Paternoster Row, E.C.

## ORATORIOS FOR THE POCKET.

### BAGSTER'S GEM ORATORIOS.

Size, 5 x 3½ inches.

Words and Music Complete.

Paper, 6d.; Cloth, 1/-; Leather, 2/6.

MESSIAH

HYMN OF PRAISE and  
HEAR MY PRAYER.

(One Volume).

ELIJAH.

CREATION.

ST. PAUL.

JUDAS MACCABÆUS.

SAMUEL BAGSTER & SONS, LIMITED,  
15, PATERNOSTER ROW, E.C.

## ST. WINIFRED'S MARCH.

FOR PIANO OR ORGAN.

Performed with success at the Royal Albert Hall, etc., etc.  
Post Free, 1/- Septet, 1/- net. Orchestral Parts, 2d. each.

"MUSICAL JOURNAL" OFFICE, 29, Paternoster Row, E.C.

## "LAZARUS OF BETHANY."

VERY SUITABLE FOR EASTER OR GENERAL USE.

Price 2s.; Paper Boards, 2s. 6d.; Cloth, 3s. 6d. Sol-fa, 1s.

This work was published several years after "The Captives of Babylon," and has also had a good sale. In the opinion of the composer (and many who have performed the work) it is in every respect quite equal, if not superior to "The Captives of Babylon," and will be found most interesting to both performers and audience.

GREAT VARIETY. LOW CASH PRICES.  
HIRE PURCHASE SYSTEM.  
CATALOGUES FREE.

# Murdoch & Co's Pianos & Organs

JOHN C. MURDOCH & CO. LTD.  
51 & 53 FARRINGTON RD. LONDON, E.C.  
AND BRANCHES.



TO CHOIRMASTERS, CHORISTERS, AND THOSE  
LEARNING TO SING.

**THE ENGLISH PATENT CONCERTINA**  
is the best for training the voice; it excels all other musical  
instruments; and its extreme portability and richness of tone  
are not the least of the many advantages it possesses.

### LACHENAL & CO.'S NEW MODEL CONCERTINAS

can be made to suit the taste of the most fastidious in regard  
to quality and tone, and are made from 48 to 68 keys in  
Treble, Tenor, Baritone, and Bass, adapted for every descrip-  
tion of orchestral music. The New Patent Bowing Valves,  
as used by Signor Alsepi, render its intonation perfect.

**NICHOLSON & LORD,**  
Organ Builders,  
VICARAGE PLACE, WALSALL;  
And 748, George Street, Sydney, Australia.

Organs built with improved Tracker Action, also with  
the Tubular Pneumatic Transmission Action, on the latest  
and most approved principle.

Specifications and Estimates for New Organs, En-  
largements, Repairs, etc., sent free.

ORGANS TUNED BY CONTRACT OR OTHERWISE.

First-class Tuners sent to all parts of the Country.

### THEO. BONHEUR'S STANDARD PIANOFORTE TUTOR

CONTAINS -  
WM. SMALLWOOD'S Celebrated Teaching Pieces, FAIRY  
BARQUE, RIPPLING LAKE, and LA ROSE BLANCHE, also  
LADY ARTHUR HILL'S Melody, IN THE GLOAMING.  
(Simplified expressly for this Tutor by THEO. BONHEUR.)  
NOT LEAVING ONE THING FOR ANOTHER.

Price 5/-

"Best Tutor published."—Review.

J. D. LODER'S VIOLIN SCHOOL. Original Edition.  
(First published at 12/- net) Reduced to 4/- net.  
THE HAVEN SURE. New Sacred Song. Words by EDWARD  
OXENFORD, Music by CHARLES DARTON. Price 4/-  
WALTER WHITTINGHAM & CO.,  
13, Little Marlborough Street, London, W.

### The Organist & Choirmaster.

A Mid-Monthly Musical Journal. Price 3d.

UNDER THE EDITORSHIP OF  
Dr. Charles W. Pearce and  
Dr. Charles Vincent.  
Office:—9, BERNERS ST., LONDON, W.

Subscribers will receive the paper direct from the  
Office on the 15th of every month, post free, United  
Kingdom and Abroad, 4s. per annum.

**MARTIN & COATE,**  
Organ Builders,  
54-55, Pembroke Street, St. Clements, OXFORD.

A perfect System of Mechanical and Tubular Pneumatic Lever  
Actions, applicable to any existing Organ.  
First-class Workmanship and Best Materials.  
SPECIFICATIONS AND ESTIMATES FREE FOR NEW ORGANS.  
Rebuilding, Repairs, Tunings, etc.

### NICHOLSON & CO., Organ Builders, PALACE YARD, WORCESTER.

(Established 80 Years.)

Organs Constructed with Tubular Pneumatic  
Action, with or without NICHOLSON & Co's Patent  
STOP KEY and SPECIAL COMBINATION ACTION.

Specifications, Estimates, Designs, and Testimonials  
sent post free on application.

OUR ADVERTISEMENT is FIFTY YEARS of  
PHENOMENAL SUCCESS in ORGAN DE-  
SIGNING, MAKING, and BUILDING. We  
still CONTROL the most USEFUL  
SPECIALITIES in TONE and MECHANISM.

OUR ADDRESSES are—

### BRINDLEY & FOSTER,

<b>SHEFFIELD:</b> Columbia Place, Suffolk Road, and Fornham Street.	<b>LONDON:</b> Alliance House, Adam St. (Strand).	<b>GLASGOW:</b> Richmond Chambers, Bath Street.
--	---	---

### MISSION CHURCH ORGANS FROM 60 GUINEAS.

#### 2-Manual Full Compass Organs FROM 80 GUINEAS.

Improved Construction, with the most valuable Pipes to  
produce a rich, powerful, majestic tone, and more easy to  
play. They are all new and real Church Pipe Organs. No  
Duplication or other artificial Stops of Pipes.

New Organs, Ready Made, for Sale or Hire.

Price £84, £135, £150, £200, £260, £400.

Second-hand Organs from £25.

Payments can be spread over 5 years.

Price Lists and Specification of Organs up to £2,000.

Estimates sent free by post. Inspection invited.

**A. MONK'S ORGAN WORKS,**  
556, Holloway Road, London.

### AT LAST!

#### THE VIOLIN STRING WALLET

Will appeal at once to all Violinists as a practical device,  
devised by practical people.

The most attractive, portable, and convenient way of  
carrying Violin Strings.

Ensures their preservation in good condition. Con-  
venient for the pocket.

Also the

#### VIOLA OR 'CELLO STRING WALLET.

No Bulk Very Light! Always Handy!

At all Music-sellers', price 2/-; or post free for 2/6,  
from

WILLIAM BELL & CO., (Dept. G.) 13, Wolsley Gardens  
Chiswick, London, W.





# The Nonconformist Musical Journal.

Edited by E. MINSHALL.

A Monthly Record and Review devoted to the Interests  
of Worship Music in the Nonconformist Churches.

No. 195.

MARCH, 1904.

PRICE 2D.

Annual Subscription: 2s. 6d. post free.

## ORGANS.

ESTIMATES GIVEN FOR TUBULAR-PNEUMATIC  
AND ELECTRIC ORGANS.

BY ROYAL  
WARRANT TO



HIS MAJESTY  
THE KING.

**NORMAN & BEARD, Ltd.**

Head Office and Works:

St. Stephen's, Norwich.

TELEGRAMS: NORMAN BEARD, NORWICH.  
TELEPHONE: 224 NORWICH.

London Factory:

19, Ferdinand Street, Chalk Farm, N.W.

TELEGRAMS: VIBRATING, LONDON.

## Popular Edition Breitkopf & Härtel

The best and most correct Edition of the Classics.  
Edited by Eug. d'Albert, F. Busoni, Carl Reinecke,  
Jadassohn, Germer, Clara Schumann, L. Kohler,  
Ferd. David, Hans Sitt, etc.

To be had of all Music-sellers.

REPRINTED BY REQUEST.

**The Duties and Responsibilities of a Choir.**

By E. MINSHALL.

Price One Penny, or 9d. per dozen net.

"Musical Journal" Office, 29, Paternoster Row, London, E.C.

**ORATORIOS BY GEO. SHINN, Mus. Bac. Cantab.**

### "THE CAPTIVES OF BABYLON."

Price 3s.; Paper Boards, 2s. 6d.; Cloth, 3s. 6d. Sol-fa, 1s.

The sale of this Oratorio has been very large, and is still increasing. It has been performed in nearly all the important towns in England, and repeated in many places several times. It has also been used in America, Canada, Australia, New Zealand, South Africa, and other places abroad.

Conductors and Choir-masters who are unacquainted with either of these Oratorios would do well to give their attention to them when requiring a new work that will be attractive and pleasing without being very difficult. Orchestral Parts published to both works.

London: PITMAN, HART & CO., 20, Paternoster Row, E.C.

A NEW CANTATA FOR EASTER.

## The Triumph of the Cross

By ARTHUR BERRIDGE.

A reverent and effective setting, the words carefully selected, and the music appropriately written. The opening hymn and chorus deal with the triumphal entry, and the remainder of the work to the events of the following week—Gethsemane, the trial before Pilate, and the Crucifixion. The final chorus is an Easter Hymn in anthem form, "Hallelujah! Christ is Risen." (Time, about 1 hour.)

Staff Notation, 1s.; Tonic Sol-fa, 6d.

SAMPLE, 7 STAMPS.

Words for Congregation (with music of two Congregational Hymns), 4s. per 100 net.

"MUSICAL JOURNAL" OFFICE, 29, Paternoster Row, E.C.

**ORATORIOS FOR THE POCKET.**

## BAGSTER'S GEM ORATORIOS.

Size, 5 x 3½ inches.

Words and Music Complete.

Paper, 6d.; Cloth, 1/-; Leather, 2/6.

MESSIAH

HYMN OF PRAISE and  
HEAR MY PRAYER.

ELIJAH.

(One Volume).

CREATION.

ST. PAUL.

JUDAS MACCABÆUS.

SAMUEL BAGSTER & SONS, LIMITED,  
15, PATERNOSTER ROW, E.C.

**ST. WINIFRED'S MARCH.**

FOR PIANO OR ORGAN.

Performed with success at the Royal Albert Hall, etc., etc.  
Post Free, 1/- Septet, 1/- net. Orchestral Parts, 2d. each.

"MUSICAL JOURNAL" OFFICE, 29, Paternoster Row, E.C.

**ORATORIOS BY GEO. SHINN, Mus. Bac. Cantab.**

### "THE CAPTIVES OF BABYLON."

Price 3s.; Paper Boards, 2s. 6d.; Cloth, 3s. 6d. Sol-fa, 1s.

The sale of this Oratorio has been very large, and is still increasing. It has been performed in nearly all the important towns in England, and repeated in many places several times. It has also been used in America, Canada, Australia, New Zealand, South Africa, and other places abroad.

Conductors and Choir-masters who are unacquainted with either of these Oratorios would do well to give their attention to them when requiring a new work that will be attractive and pleasing without being very difficult. Orchestral Parts published to both works.

London: PITMAN, HART & CO., 20, Paternoster Row, E.C.

### "LAZARUS OF BETHANY."

VERY SUITABLE FOR EASTER OR GENERAL USE.

Price 2s.; Paper Boards, 2s. 6d.; Cloth, 3s. 6d. Sol-fa, 1s.

This work was published several years after "The Captives of Babylon," and has also had a good sale. In the opinion of the composer (and many who have performed the work) it is in every respect quite equal, if not superior to "The Captives of Babylon," and will be found most interesting to both performers and audience.

Great Variety. Low Cash Prices.  
HIRE PURCHASE SYSTEM.  
CATALOGUES FREE.

# Murdoch & Co's Pianos & Organs

JOHN C. MURDOCH & CO. LTD.  
91 & 93 FARRINGTON RD. LONDON, E.C.  
AND BRANCHES.

## THE "1904" SELECTION OF Anniversary Hymns.

Music by THOS. FACER, VALENTINE HEMERY,  
JOHN ADCOCK, J. A. MEALE, F.R.C.O., A. BERRIDGE,  
HAROLD E. DARKE, Rev. C. C. SCHOLEFIELD, M.A.,  
etc., etc.

**Specimen sent Post Free, as soon as issued,  
upon receipt of Postcard.**

Price 1d., Either Notation. Words 1/6 per 100.

LONDON: MUSICAL JOURNAL OFFICE,  
29, PATERNOSTER ROW, E.C.

## FOR CHILDREN'S SERVICES AND SUNDAY SCHOOLS.

SEVEN TAKING HYMNS, with very Melodious Tunes—Marching, Praise,  
The Wish, The Shepherd, Flowers, Harvest, Vesper.

Words by J. LINDSAY, LL.D.  
Music by W. H. SMART, Mus.B.

"Just what are wanted,"—Musical Opinion.

PRICE ONE PENNY. Post Free 1jd.

J. & W. CHESTER, Palace Place, BRIGHTON.

## ORGAN, NEW.

### Two Manuals and Pedals, 13 Stops.

A First-Class Instrument for sale cheap. Can  
be finished to suit intending purchasers.

Further particulars from

"MUSICAL JOURNAL" OFFICE, 29, Paternoster Row,  
London, E.C.

## For Anniversaries. WE WILL BATTLE FOR THE SAVIOUR.

Words by NORMAN BARTON.  
Music by ARTHUR BERRIDGE.

Both Notations 1d.

"MUSICAL JOURNAL" OFFICE,  
29, Paternoster Row, London, E.C.

## SACRED MUSIC

BY  
E. BUNNETT, Mus.D. Cantab.

To Doun in G. Four Voices ... .. 3d.

Magnificent and Nuno Dimittis in G ... .. 3d.

Ditto Ditto Tonic Sol-fa ... 1½d.

ANTHEMS—Lead Me in Thy Truth. (Lent) ... 3d.

The Good Shepherd. (Easter) ... 3d.

If We Believe. ( " ) ... 4d.

Ditto Tonic Sol-fa ... 1½d.

ORGAN—Largo in E-flat ... .. 1s. net.

Minuetto in D ... .. 1s. 6d. net.

Three Short Pieces in One Book 2s. net.

NOVELLO & COMPANY, LONDON.

A SHORT CHURCH CANTATA.

## PENITENCE, PARDON, & PEACE.

MUSIC BY

J. H. MAUNDER.

For Soprano (or Tenor) and Baritone Soli and Chorus.

Price 1/6; Tonic Sol-fa, 1/-; Words 2/- per 100.  
London and New York: NOVELLO, EWER & CO.

Write for Complete Lists of Church Music and Specimen Copies to  
the COMPOSER, Hill Top, Belmont Park, Backheath, S.E.

## PROFESSIONAL NOTICES.

The charge for notices (three lines) in this column is 10s. 8d. for  
12 insertions, 6s. for 6 insertions, commencing at any time.

**FRANK S. HILL** (Bass), late Guildhall School of  
Music, for Concerts, etc. Open to engagement at a Church  
for Sundays.—202, Haverstock Hill, N.W.

**MISS EDITH ROMEA** (Contralto, deep register)  
Corporation Scholar, G.S.M., pupil of Madame Eugenie  
Joachim. For Oratorios, Concerts, Services, etc.—109, Nelson  
Road, Crouch End, N.

**MR. ALEXANDER TUCKER** (Bass), for Vocal  
Recitals, Concerts, Special Musical Services, etc., etc.  
Highly recommended by leading Free Church Ministers. Pros-  
pectus on application.—Address, Enfield, London, N.

**MR. EDWIN J. WILKINS** (Tenor), for Ballad  
Concerts, At Homes, Oratorios.—For terms, apply to per-  
manent address, Whittier House, 136, Browning Road, Little  
Hford.

**MR. ARTHUR BERRIDGE** (Composer) gives  
lessons in Harmony, and revises MSS. for publica-  
tion.—Address, 79, Wightman Road, Haringey, N.

**MR. F. HEDDON BOND**, M.A. Cantab, F.R.C.O.,  
teaches personally, or by post, Harmony, Counterpoint, and  
all subjects for R.C.O. Exams, including new literary  
subject for A.R.C.O.—9, Beauchamp Hill, Lexington Spa.

**DR. ORLANDO A. MANSFIELD**,  
Mus. Doc. Trinity Univ., Toronto; F.R.C.O.; L.Mus. L.C.M.;  
L.Mus. T.C.L.; Author of "The Student's Harmony," etc., etc.,  
prepares by post for all musical exams. Over 300 successes. MSS.  
revised. Exam pieces analysed.—Glenhaven, TORQUAY.

**MR. J. A. MEALE, F.R.C.O.,**  
Solo Organist and Recitalist.—Address, Selby, Yorkshire.

## MUSIC AND THE HIGHER LIFE.

(W. H. JUDE).

An Abridged Edition of this popular collection of Sacred Songs and  
Solos, containing nearly fifty selections, has just been issued. Post  
free 4s 6d. Complete Edition, post free 3s. 6d.

REID BROS., 17, CASTLE STREET, BERNERS ST., LONDON, W.

**FOR CHOIRS, SINGING CLASSES, etc.**—Send  
One Shilling for Sample Parcel of Effective ANTHEMS and  
GLEES, all seasons.—The Orpheus Music Co., Moorgate  
Station Arcade, London, E.C. Estimates to Composers.

**FOUR PRIZES OF £3 EACH** for Festival Hymn  
Tunes. For conditions, send stamp to Manchester Sunday  
School Union, 53, Brown Street, Manchester.

**NEW ANTHEMS AND VESPER HYMNS.**—  
Specimens Free.—Tavlor, 52, Rosmead Street, Hull.

**WANTED, ORGANIST AND CHOIR-  
MASTER** at English Congregational Church, Aberystwyth.  
Salary £50.—Apply, Prof. Lewis, Ceradog Road, Aberystwyth.

**WANTED, ORGANIST AND CHOIR-  
MASTER** for Muswell Hill Presbyterian Church. Good  
salary to competent man.—Apply by letter, enclosing testimonials,  
and stating salary expected, to Mr. James Shaw, 29, Queen's  
Avenue, Muswell Hill.

## LONDON COLLEGE OF MUSIC,

INCORPORATED,

GREAT MARLBOROUGH STREET, LONDON, W.

FOR MUSICAL EDUCATION AND EXAMINATIONS.

PATRON . . . . . His Grace the DUKE OF LEDES.

Dr. F. J. KARR, Mus. Bac. Cantab., Principal Education Dept.  
G. AUGUSTUS HOLMES, Esq., Director of Examinations.

## LOCAL AND HIGHER EXAMINATIONS, 1904.

**EXAMINATIONS in PIANOFORTE PLAYING, SINGING,  
THEORY**, and all branches of Music, will be held in London  
and at 350 Provincial Centres in APRIL, when Certificates  
will be granted to all successful candidates. Last day of entry,  
MARCH 14th.

SYLLABUS for 1904 may be had of the Secretary, and contains  
full particulars of the undermentioned:

(1) The Examinations for Certificates in Pianoforte, Violin,  
Singing, and Theory of Music.

(2) The Higher Examinations for the Diplomas of Associate-  
(A.L.C.M.) and Licentiate (L.L.C.M.).

(3) The Teachers' Diploma (L.C.M.).

(4) Regulations for the Medals, Prizes, and Exhibitions offered  
for competition during 1904.

In the Educational Department, students are received and  
thoroughly trained under the best Professors at Moderate Fees.

**A VACATION COURSE** of instruction in Special Subjects  
for Teachers and others is held at Easter, August, and Christmas.

T. WEEKES HOLMES, Secretary.

# The Nonconformist Musical Journal.

**A Monthly Record and Review devoted to the Interests  
of Worship Music in the Nonconformist Churches.**

## CONTENTS.

	PAGE
EDITORIAL .. .. .	35
PASSING NOTES .. .. .	36
LONDON SUNDAY SCHOOL CHOIR .. .. .	37
DERBY FREE CHURCH CHOIR UNION .. .. .	38
MUSIC AT EBENEZER WESLEYAN CHURCH, PLYMOUTH .. .. .	39
A CHAT ABOUT THE TUNE, "HAPPY LAND" .. .. .	41
FESTIVAL AT BOURNEMOUTH .. .. .	43
ROBED LADY CHORISTERS .. .. .	44
NONCONFORMIST CHURCH ORGANS .. .. .	44
RECITAL PROGRAMMES .. .. .	45
ECHOES FROM THE CHURCHES .. .. .	46
HIGH WYCOMBE N.C.U. .. .. .	48
ROCHDALE WESLEY CIRCUIT CHOIR UNION .. .. .	49
NEW MUSIC .. .. .	48
TO CORRESPONDENTS .. .. .	48

## SCALE OF CHARGES FOR ADVERTISEMENTS.

Per 1/4th page = 2 1/2 inches	...	...	...	£0 12 6
" 1/2 " = 4 1/2 "	...	...	...	1 2 6
" Full "	...	...	...	4 4 0

Discount for a long series. Special position by arrangement.

## PROFESSIONAL NOTICES.

3 Lines 10s. 6d. per annum. 6s. for six months.

Address all applications for space to the

*Nonconformist Musical Journal,*

29, Paternoster Row, London, E.C.

*All Communications for the Editor should be sent to him at Bryntirion, Grimston Avenue, Folkestone. Orders for any of our publications should be sent to the publishing office, 29, Paternoster Row, London, E.C.*



THE Rev. R. J. Campbell has suggested that the ladies of the City Temple Choir should wear a uniform dress of purple or dark grey, with white collars and mortarboards. A uniform dress for Free Church choirs is very unusual, and although we cannot see any serious objection to it, we do not see any great advantage in it. Where the lady choristers display bad taste by wearing all the colours of the rainbow, and where the choir (so dressed) besides the minister are the only persons facing the congregation, we can understand the people feeling the distracting effects of the gaudy colours and wishing for a quiet and uniform attire. But this state of things does not exist in any respect at the City Temple.

\*\*\*\*

Dr. Hunter has now a choir of men and boys at the King's Weigh House Church. We have always felt that without women's voices a church choir is thin and not altogether satisfactory. Our ideal is for the soprano part to be sung by women and boys, the women's voices giving a fulness and richness to the tone, while the penetrating voices of the boys add brilliancy. We doubt if the congregational singing at the Weigh House will be improved by the change.

\*\*\*\*

There must be many excellent Free Church choirs in the country who could compete, with good prospects of success, in the choral competitions at the Nonconformist Choir Union Festival at the Crystal Palace on June 4th. For the sake of those choirs who have not the particulars, we may say that there are two classes,

one for choirs of not less than twenty-six and not more than forty voices, and the other for choirs of not less than sixteen and not more than twenty-five voices. The prize in the former is five guineas and a certificate, with a challenge shield (to become the property of any choir winning it three years in succession), and a silver-mounted baton for the conductor. In the small choir class the prize is five guineas and a certificate, with a silver-mounted baton for the conductor. Each choir will sing a test piece and a piece of their own selection. We understand that the various railway companies will convey singers taking part in the Festival, to London at reduced rates, and free return tickets from London to the Crystal Palace (including admission) will be provided. All competing choirs must take part in the Festival Concert. Detailed particulars can be obtained from the Hon. Sec., Mr. T. R. Croger, 114, Wood Street, London, E.C. Cannot some of the famous northern and midland choirs put in an appearance?

\*\*\*\*

There has been trouble in a chapel near Ruabon over what seems a very small matter. There is a lady organist and a leading soprano, and it appears that they select the hymns alternately. Unfortunately, the minister one Sunday accepted the hymns selected by one lady when it was the other lady's turn to choose. The result was immediate trouble, and the families of the two ladies got drawn into the squabble, which extended still further, till a "split" took place, and there is now a prospect of an opposition chapel being built. This is all very deplorable. If the minister had kept the





selection of the hymns in his own hands, and allowed the organist to select the music, the unpleasantness would not have arisen.

\*\*\*\*

A Yorkshire correspondent asks our opinion of the following method of an organist starting every verse of a hymn, viz. : playing the treble note, preceded by a very short semitone below, before playing the full chord. So far as our experience goes, we find that the majority of organists begin with the full chord, the singers

joining in at once. Many players, however, sound the treble note alone for an instant before putting down the other notes, believing that this plan secures a better "attack" by choir and congregation. A third method is that referred to by our correspondent, but it is rarely heard. Thirty or forty years ago it was adopted, we believe, more especially in village churches and chapels. But now it is regarded as inartistic, not to say common and vulgar, and certainly the semitone is utterly useless in helping to get a good start.

## Passing Notes.



HE interesting announcement is made that on May 10th a grand matinée concert will be held at Grosvenor House, in aid of the rebuilding fund of Lower Brixham Parish Church, Devon, in memory of the author of "Abide with me," who was its first vicar. I understand that £2,000 is required to complete the building. It is a big sum, but "Abide with me" should easily produce it. This fine hymn was really an expression of the author's own feelings at the time it was written, just as Cowper's "O for a closer walk with God" expressed the feelings of the poet at a time of mental darkness, when he believed that God had forsaken him. Henry Francis Lyte had never been strong, and he was "scarcely able to crawl," as he puts it himself, when he preached for the last time, and administered the Holy Communion to his parishioners. He was completely exhausted when he retired to his room that evening; nevertheless, it was then, in a mood of spiritual fervour, that he wrote "Abide with me." He went to Nice immediately afterwards, and died there in 1847. English visitors to the cemetery seldom fail to note his resting-place, marked as it is by a fine marble monument.

There are several other very fine hymns of Lyte's which are in constant use, and seem destined for immortality. This is particularly the case with "Pleasant are Thy courts above." Lyte perpetrated a metrical version of the Psalms, which was actually adopted in some churches, and the familiar Sunday morning hymn is taken from that collection. Three other hymns—"Praise, my soul, the King of heaven," "Jesus, I my cross have taken," and "Far from my heavenly home"—are of acknowledged merit, and find a place in all the leading hymnals. But Henry Francis Lyte must always be known as the author of "Abide with me," just as Toplady, though he, too, wrote other hymns, must always be known as the author of "Rock of Ages." By the way, why do editors of hymnals continue to print all the eight verses of "Abide with me"? The third, fourth, and fifth verses of the hymn are hardly ever sung. I never yet served a clergyman who did not ask that they be omitted in singing; and I don't know that I ever heard them sung anywhere. Doesn't it seem superfluous to have them printed?

The question was recently raised in a provincial paper, why the good old words "fiddle" and "fiddler" should have so utterly lost caste. In polite circles you never hear of a fiddle now; it's a "violin," if you please. Lord Chesterfield told his son that a gentleman never "fiddles." But a gentleman may play the violin and not be ostracised by society. Before the etymologists had to deal with the violin, to "fiddle" was to trifle, to be fussily busy with nothing. Samuel Pepys, the diarist, represented certain ladies as "talking and fiddling with their hats and feathers." Dean Swift, too, provided an illustration: "Good cooks," said he, "cannot abide what they call fiddling work." Clearly, the fiddle bears an etymological burden of which the violin is free.

The issue of a Government White Paper on the subject of State-aided music is an event of some importance. The question of subsidising music has long been "in the air," but all attempts to bring the matter to a practical issue have hitherto failed. It is difficult to get the average politician to realise that music and the drama are important factors in national education and well-being. The average politician looks upon music as a mere amusement, the fad of the dilettanti and the enthusiast; and an idea very generally prevails—that the art should be solely the enterprise of the individual, regulated by the eternal principle of supply and demand. The object of the Government Paper is to show that in Continental countries music, and especially operatic music, is very far from being the enterprise of the individual.

From the information collected by His Majesty's representatives one obtains a very clear idea of the methods by which music is supported in foreign countries. Three different forms of subsidy are in use: Subsidies by the Crown, subsidies by the State, and subsidies by the Municipality. In some cases these methods are combined. The figures are interesting. The German Emperor, we learn, gives £54,000 a year to the Berlin Opera House, while the Czar pays something like £300,000 to the Imperial theatres of St. Petersburg and Moscow. In Austria and Hungary the State pays over £62,000 a year. The Vienna Opera House enjoys a subvention of £45,000; Wiesbaden gets £20,000;



Munich, £12,500; Frankfort, £10,000; Darmstadt, £12,500; and Mainz, £5,000. The Brussels municipality subsidises the Monnaie Opera House by £5,600; and at Antwerp the annual deficiency on the opera is made up by the city fathers. France contributes £32,000 to the Opéra, £12,000 to the Opéra Comique, £9,600 to the Théâtre Française, and £4,000 to the Odéon. What these Continental countries can do England can do also. The question is whether England will consent to tax herself for what has always been an exotic growth here. The average Briton is not an opera-going person, and I doubt if the State purse could make him one. But at least it is something to have the State recognising the claims of music by the publication of an official paper.

What is the value of a set of teeth? It has been left to a leading operatic artist to make an estimate. In the course of a railway journey the lady was

thrown violently against the door of the carriage, and had five of her front teeth knocked out. The result was that her singing was considerably impaired, and she sued the railway company for £20,000 by way of compensation. The railway company offered £20, and she took the case into court. The judges have now held that the loss of the teeth so affected the artist's capacity as a singer that her prospects were entirely altered, and awarded her £10,000. The company are appealing. I sympathise with them. Nothing would give me greater pleasure than to have my front teeth knocked out for £10,000. One can get a new set for something less! The interesting question is whether a singer can sing as well with false teeth as with the teeth provided for her by nature? I shouldn't suppose that Madame Patti had all nature's provision in the matter of teeth. But the subject is delicate.

J. CUTHBERT HADDEN.

## *London Sunday School Choir.*

### ROYAL ALBERT HALL FESTIVAL.

**B**ETTER than ever" was the verdict passed by an enthusiastic admirer after the concert held on February 13th. An audience which must have totalled at least seven thousand persons filled all the available portion of the vast auditorium, and expressed their hearty appreciation of the good fare provided by the management. On the orchestra were seated a selected choir of one thousand voices, under the excellent conductorship of Mr. W. Whiteman. The chorus singing was sustained by the London Sunday School Orchestra, ably conducted by Mr. David M. Davis, while Mr. Horace J. Holmes presided at the giant organ—all tried men and true. Mrs. Mary Layton, F.R.C.O., was at the pianoforte, contributing in no small degree to the successes of the soloists by her splendid accompaniments.

In addition to the attractions of choir and orchestra eminent soloists had been engaged, and the selected artistes were Miss Kate Cherry, Madame Kirby Lunn, and Mr. Ben Davies—a lavish provision which undoubtedly had its effect in securing such a large audience.

The concert opened with "All hail the power," sung by choir and audience to Miles Lane with imposing force and vigour. In the first anthem, Goss's "Wilderness," the choir reached a high level of excellence. The solo parts were taken by a select choir of about 120 voices—the contrasts between the "verse" and chorus being marked with good effect. Miss Kate Cherry's solo, "I will extol Thee" (Eli), was in her best style—her flexible voice excelling in the passage "Thou hast turned my mourning into dancing"—the whole number being well interpreted, and receiving most hearty applause. As an encore Miss Cherry sang "Home, Sweet Home"—a contrast in more than one particular.

The whole house was strangely silent during the rendering of the piece, which was most artistically sung and very highly appreciated. After the choir had sung Hiles' anthem, "Send out Thy light" (a very good rendering), Mr. Ben Davies sang "In Native Worth"—a popular selection, and rendered in the artiste's well-known manner. In answer to the inevitable recall, Mr. Davies sang "Tom Bowling," which was remarkable for some very fine *pianissimo* effects. The rendering of Mendelssohn's "Hear my Prayer," which next followed, was a remarkably fine performance reflecting the greatest credit on the choir as a whole, and especially upon the "select" choir of about sixty ladies' voices, who were responsible for the solo passages. The "unison" in the solo was very good, and betokened careful attention to score and baton. The full choir gave an excellent account of themselves in the chorus, singing with vigour in the dramatic portions, and with well restrained force in the softer passages.

Madame Kirby Lunn, who, on this occasion, made her first acquaintance with the London Sunday School Choir Festivals, next sang "The Sovereignty of God" (Allitsen), her beautifully rich contralto charming the assembly. In answer to an enthusiastic recall the soloist gave a very fine rendering of "O, Rest in the Lord," to the great satisfaction of her hearers. The choir's rendition of "Sing unto God" (Judas Maccabæus) closed the first part of the programme.

The second part contained some fine singing by the choir, notably in "A Wet Sheet and a Flowing Sea" (encored), "With a Laugh" (May Queen), and the final chorus—Sullivan's "Song of Peace," but it was chiefly remarkable for the generosity of the principal artistes in the matter of encores. Miss Kate Cherry contributed "By Golden Hours" (Batten), and as an encore piece, "Within a Mile o'

Edinboro' Town," which was so much to the taste of the audience that more was demanded, and "Killarney" was given in a very attractive fashion. Mr. Ben Davies sang Leoni's "In Sympathy," and in answer to the appreciative reception accorded to the piece, "When other Lips." A continued demand yielded the ever popular "Bay of Biscay." Madame Kirby Lunn was equally gracious, for after singing "Questions" (W. H. Squire) in a most charming fashion, and with beautifully clear enunciation, responded with "The Minstrel Boy," and again with a rendering of "The Three Fishers," which was a triumph of artistic skill.

A very warm word of appreciation should be given to the members of the orchestra, who have made rapid strides since the last festival, and whose performances were certainly in advance of any previous occasion. Mr. David M. Davis is to be highly commended on the band. The same must also be said of Mr. W. Whiteman, the choral conductor, whose clear beat and able handling of the choir contributed in no small measure to the success of the festival.

We were glad to notice Mr. Jonathan Barnard, the co-founder of the choir, and its secretary and manager since its inception over thirty years ago,

occupying a place on the orchestra, evincing great interest in the performance of the choir, and doubtless carrying his recollection back to the early beginnings when a concert of the present magnitude was beyond the highest dreams of the founders. Sympathetic reference was made in the programme to the great loss the choir has sustained during the year in the removal by death of the deputy conductor, Mr. Richard Marshall, the chairman of the Musical Council, Mr. Robert Foskett, and of Mr. W. G. Horncastle, one of the founders of the choir. Note was also taken of the decease of Madame Antoinette Sterling, who sang at the last festival, and who always showed great interest in that and similar gatherings. It is interesting to note in connection with the soloists for this year's festival that Miss Kate Cherry was—in her girlhood—a member of the London Sunday School Choir (Chelsea District), and has sung among the choruses on the Albert Hall Orchestra. She is not the first and probably not the last of the Sunday School Choir to advance in the profession, and still to retain their interest in the organisation; which in providing opportunities for young singers to "shine" locally in the rendering of the festival programmes is fulfilling one of the highest objects of its existence.

### Derby Free Church Choir Union.

THE hold which the Derby Free Church Choir Union still retains upon the inhabitants of that borough was abundantly illustrated on Sunday evening, February 7th, when, on the occasion of a musical service, the Temperance Hall was crowded to its utmost capacity, and very many people were unable to gain admittance. We hear that the management are arranging for a repetition of the music then rendered, which will probably be given on a Sunday afternoon in the London Road Congregational Church, so that the people who were disappointed on the first occasion will have afforded to them another opportunity.

The President of the choir is the senior member of Parliament for Derby, Sir Thomas Roe, who has manifested on several occasions the interest he takes in this organisation.

The chair on this occasion, however, was occupied by the Mayor, Councillor C. Boam, who in a short speech expressed the pleasure it gave him to be there that night. As Mayor of the town he was pleased to help forward any good institution, and he felt confident that he—and he also hoped all present—would enjoy the concert that night. He knew the quality of the choir, because he had been to some of their other concerts.

The Rev. J. K. Kirby led the devotional part of the service, after which the choir proceeded with the programme, of which Mendelssohn's 42nd Psalm formed the major portion. The opening chorus, "As the hart pants," was very tastefully rendered, and the altos are to be complimented on their entry in the first phrase, the attack and quality of tone being good. The aria, "For my soul thirsteth for God," and the recit and air, "My tears have been my meat," were taken by Miss Agnes Stephenson, who was in good voice, and sustained her part creditably. She was perhaps heard to best advantage in the aria, "For my soul thirsteth."

The two choruses, "For I had gone forth," and "Why, my soul, art thou so vexed?" was followed by the recit "My God, within me is my soul cast down," given with a tinge of dramatic force by Miss Lilla Barnacle, who also sustained her part in the following quintette, "The Lord hath commanded," in an effective manner. The other singers in this quintette were Messrs. C. D. Turner, W. Lander, W. E. Bradley, and J. T. Frearson, who took the place of Mr. J. E. Frearson, who was unavoidably absent. In the concluding chorus of the Psalm, "Why, my soul, art thou so vexed?" the florid passages were given out with no uncertainty, and betokened very careful practice.

Barri's fine song, "Rock of Ages," was rendered by Mr. J. T. Frearson, in the absence of his brother, who was down to sing it, and the solo suffered nothing by his interpretation. An unaccompanied chorus, "Spirit of Song" (Southard), was perhaps the least acceptable item on the programme. "Hear my Prayer" (Mendelssohn) was the concluding piece. Miss Bernice Woods, A.R.C.M., A.L.C.M., gave a very effective rendering of the solo part, and her voice was heard to great advantage, confirming the impression already formed, that she has a promising future. The bâton was in the hands of Mr. J. T. Frearson, whose work as choirmaster is deserving of the highest praise.

If we may offer a friendly criticism we would urge upon the members to pay a little more attention to the conductor. This would lessen the tendency to become "ragged," which was noticeable once or twice during the concert. The basses were the greatest delinquents in this respect, but perhaps this little reminder will do the needful.

Miss E. M. Slack, L.R.A.M., officiated at the piano, and Mr. J. W. Heugham at the organ, and gave every satisfaction. A collection was taken on entering, which realised over £10.



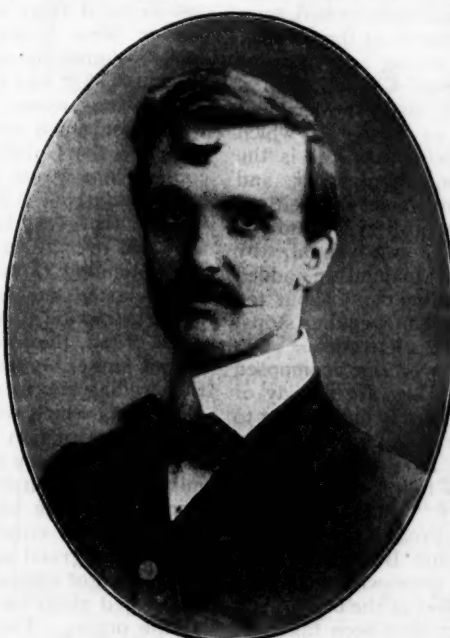
## Music at Ebenezer Wesleyan Church, Plymouth.



HERE are many good influences at work at this far-western centre in popularising good music, and it may of a truth be said that the Corporation organ recitals at the famous Guildhall take a premier position in this respect. For a great number of years past great crowds have assembled on Saturday afternoons and evenings to listen to all kinds of high-class music, not only organ compositions, but vocal music by leading professional artists, and occasionally oratorios given by the Guildhall Choir. For some time lately these recitals have been conducted with conspicuous ability and success, by Mr. H. Moreton, Mus. Bac., who is locally known as the "Borough Organist." Not only does Mr. Moreton control the fine Willis organ in the Guildhall, but he is also organist and musical director at the grand old church of St. Andrew, which is situated close to the Guildhall, and contains one of the finest old organs in the kingdom, also possessing one of the finest church choirs it has ever been our pleasure to hear. In these two musical spheres Mr. Moreton exercises a most exemplary and far-reaching influence in this thickly populated neighbourhood, and by his strenuous labour and most kindly bearing he has gained such wide and richly deserved popularity that we are so far constrained to depart from our text to make mention of his good work in these columns, and only wish it were in keeping with our programme to descant very fully upon the general excellence of the musical services at his church, which doubtless are an immense attraction, and account in a very large measure for the crowded congregations which assemble there from Sunday to Sunday. Would that we might find anything of a similar nature amongst the Free Churches of the town. We fear, however, that, speaking broadly, our Nonconformist friends have not yet fully realised how much may be done in this direction. Amongst their chapels are several fine buildings, notably Sherwell Congregational Church, of which we dealt a few years ago, where Mr. Arthur C. Faull still holds his own as musical director.

George Street Baptist is also a spacious building, and many others might be mentioned where musical affairs can scarcely be considered progressive when viewed in the light of musical enthusiasm exhibited in many of our Northern and Midland centres.

After many enquiries in authentic quarters, the writer, during a recent visit to Plymouth, was led to select Ebenezer Wesleyan Chapel as perhaps offering the best subject matter for this month's notice. The name of the organist was discovered to be Mr. David Parkes, Mus. Bac. Oxon, F.R.C.O., L.R.A.M. To his abode we therefore journeyed



MR. DAVID PARKES, MUS. BAC. OXON.

on the Sunday afternoon, where, on explaining our mission, a cordial welcome was straightway exhibited, and musical gossip ran high. Mr. Parkes at once impressed us as a bright and intelligent musician of considerable standing. His "letters" will convey some idea of his ability in his profession. Added to this we may speak of him in the warmest terms regarding his social standing in the community, where it is easy to see he stands in high regard. Mr. Parkes is a Birmingham man, and was mainly educated musically under the late Mr. C. Swinnerton Heap, of whom he speaks in the kindest terms. Evidently he is a many-sided musician, and shines considerably in compositions many of

which have been dedicated to prominent musicians and published by Novellos, Ascherbergs, etc.; whilst as a conductor and voice-trainer he has evidently been doing good work. A list of testimonials published a few years ago, when applying for the post of borough organist, abundantly testify as to his high attainments. Thus Mr. Swinnerton Heap describes him as "an industrious musician of more than average abilities, who plays the organ with much effect and skill;" whilst Mr. C. J. Dale, who adjudicated at the competitive examination for the post of organist at Ebenezer Chapel several years back, writes:—"I had every opportunity for testing the capabilities of Mr. D. Parkes, and had no hesitation in recommending the trustees to appoint him. Mr. Parkes is a sound musician, and a very expert and effective organist. Since then I am glad to know that

my decision has been justified by his complete success, not only in his work at Ebenezer Chapel, but by his rapid advance in the profession." Previous to coming to Plymouth in December, 1895, Mr. Parkes held organ appointments at various places in the Midlands for eighteen years, beginning at the age of eleven; and even before that he played the organ accompaniment to Haydn's "Creation." His experience in concert work, as conductor and performer, is very extensive, both in connection with choral and orchestral work. It may also be noted that for many years he was associated in concert work with the famous English violinist, Mr. William Henley.

For nearly a century Ebenezer Chapel, situated in the heart of the town, has been looked upon as the Mother Wesleyan Church of the district, and to-day there are many strong and vigorous off-shoots, viz.: King Street Chapel, with a seating capacity of 1,700; also Wesley and Mutley, equally as large as Ebenezer, which seats about 1,150. The present pastor is the Rev. J. S. Hicks, an eloquent preacher, and one greatly esteemed for his genial disposition. The organ, situated in the gallery behind the pulpit, was originally a two-manual, by Conacher, but a third (choir) manual was added by Hele and Co. (the local builders) about ten years ago. It has twenty-eight speaking stops; the swell organ is considered a fine one.

The choir is a well-balanced one, composed of thirty-eight members. They are a body of musical enthusiasts, always ready and willing to be at the service of their chief, under whose direction since 1895 they have given, among others, performances of the following important works: Spohr's "Calvary" and "The Last Judgment," Sullivan's "Prodigal Son" and "Light of the World," and Benedict's "St. Peter." These have been done without a conductor other than Mr. Parkes at the organ, and the solos for the most part have been taken by members of the choir. Monthly musical services have also been held during recent years.

Until quite lately the morning service at Ebenezer was Liturgical, and among the services frequently rendered may be mentioned Stanford in B flat, Woodward in E flat, Smart in F, Garrett in F, Hopkins in G, Tours in F, etc. The choir has an extensive repertoire of anthems, of which special mention may be made of Gounod's magnificent anthem "By Babylon's Wave," which is frequently asked for. Their unaccompanied rendering of the same composer's Motet, "Come unto Him" is also always much appreciated. They are now engaged upon Handel's "Samson," to be given on March 20th, with band and organ.

At the evening service we attended there was nothing which calls for special mention, the musical service merely consisting of the usual five hymns, and the solo, "He was despised," carefully sung by a lady of the choir. It was not an "anthem Sunday," hence we had no op-

portunity of hearing the choir sing alone. The congregational singing appeared to be all in good order, and the organist (who wore his academic robes) accompanied with good taste and devotional feeling. But the church was only about a third full, and naturally this set the writer thinking of all sorts of things which *might be if*—but what a big "if" this is. So many times in these columns have we made strong remarks upon church officers who will *insist* in conducting their services on the lines of fifty years ago, that we are almost tired of continually reiterating our ideas; still, it must be done. Here then was a big church with a small congregation in the midst of a crowded district, on a Sunday night, but the crowds were *outside*, and there's the rub! These crowds outside were "eloquent" in numbers, and spoke volumes to our mind as to the state of affairs. What was to be done? Here is something of an answer. Leaving the church, we went, not much more than a stone's throw away, to the Guildhall, where at 8.15 was to commence a great service for the people on broad "Catholic" lines. To our intense satisfaction, the great building was packed with a crowd of over 2,000 people, hundreds of whom were standing throughout the entire service, which lasted one hour only. What was the great attraction? Was it the fine hall or the great organ, the fervent preacher or the sweet-voiced singer, or the inspiration of joining in the swelling chorus of 2,000 voices in the grand old hymns which were sung so heartily? Perhaps the attraction was in the combination of all these influences controlled by a strong committee on absolutely unsectarian lines which appealed to the masses so much. Anyway, there was the crowd practically from floor to roof, and a grand sight it was. The volume of tone they got up was magnificent as Mr. Moreton urged them on with such soulful playing at the organ. The solos, "Come unto Me" (Coenen), and another, which for the moment we forget, were excellently rendered by a professional lady vocalist; there were also some very effective organ solos and a powerful address, lasting about fifteen or twenty minutes—*not more!* The whole service from beginning to end thrilled with energy and power. Services worked on these lines always are and always will be crowded! The pity is that so many will not observe these clear cut signs of the times, and "act in the living present." Accordingly whilst so many churches are deliberating and turning up fusty old records to find precedents for this, that, and the other innovation, the Sunday League and Sunday societies are luring the people away from the churches by their methods, which, though harmless enough in themselves perhaps, are scarcely consistent with the grand old English Sunday which we are so loth to part with. But the churches must wake up and discern the signs of the times which are so glaring to the commonsense mind.

# At the Name of Jesus.

CHORAL MARCH.  
For Sunday School Anniversaries or Choir Festivals.  
By CHARLES DARNTON.

LONDON: "MUSICAL JOURNAL" OFFICE, 39, PATERNOSTER ROW.  
C. M. NOEL.

Price 1d.; Tonic Sol-fa, 1d.

*Maestoso. Alla marcia.* ♩=126.

Piano introduction in 4/4 time, marked *Maestoso. Alla marcia.* The music features a steady eighth-note accompaniment in the left hand and a melody in the right hand. Dynamics include *f* (forte), *Gr. to Sw.* (Grandioso to Swell), *cres.* (crescendo), *sf* (sforzando), and *rit.* (ritardando). A *Cornet* part is indicated at the end.

CHOIR. *Marcato.*

Vocal and piano parts for the hymn. The vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment are shown. The lyrics are:
   
At the Name of Je - sus Ev - 'ry knee shall bow, Ev - 'ry tongue con -
   
fess Him King of Glo - ry now. 'Tis the Fa - ther's plea - sure
   
D.O. Brothers, this Lord Je - sus Shall re - turn a - gain, With His Fa - ther's
   
glo - ry, With His an - gel train; For all wreaths of em - pire
   
We should call Him Lord, Who from the be - gin - ning Was the migh - ty Word.
   
Meet up - on His brow, And our hearts con - fess Him King of Glo - ry now.
   
The piano accompaniment includes a *f a tempo.* section.

The Words of this Hymn with the Music of the Refrain, for Congregational use, may be obtained. Price 9d. per 100.



# AT THE NAME OF JESUS.

FULL (Congregation joining).

At the Name of Je - sus Ev-'ry knee shall bow, Ev-'ry tongue con - fess Him

CHOIR—SOPRANOS.

King of Glo - ry now. At His voice cre - a - tion Sprang at once to  
In your hearts en - throne Him, There let Him sub -

sight; All the an - gel - fa - ces, All the hosts of light,  
due All that is not ho - ly, All that is not true.

TENORS & BASSES.

Thrones and dom - i - na - tions, Stars up - on their way,  
Crown Him as your Cap - tain In temp - ta - tion's hour,

Full Swell.  
Ped.

# AT THE NAME OF JESUS.

All the heav'n-ly or - ders In their great ar ray.  
Let His will en - fold you In its light and power.

*Cornet.*

*FULL (Congregation joining).* *rit. e cres.*

At the Name of Je - sus Ev - 'ry knee shall bow..... Ev - 'ry tongue con -

*f G.* *rit. e cres.*

*FINE.*

. fess Him King of Glo - ry now.

*FINE. Sw. dim.*

*dim.*

*CHOIR—ALTOS.*

Hum-bled for a sea - son To re - ceive a name From the lips of sin - ners

*p Sw.*

*Man.*

AT THE NAME OF JESUS.

*mf*  
Un-to whom He came. Faith-ful-ly He bore it, Spot-less to the last,.....

*cres.* *ff* CONGREGATION (joining).  
Brought it back vic - to - rious When from death He pass'd. At the Name of Je - sus

*cres.* *f* *3* *ff*  
Ev-'ry knee shall bow, Ev-'ry tongue con - fess Him King of Glo - ry now.

*cres.* *D.C. al Fine.*  
*D.C. al Fine.*

Also by CHARLES DARNTON.

MARCH ON, MARCH ON, YE SOLDIERS TRUE. Staff Notation, 2d.; Tonic Sol-fa, 1d.

I WILL SING OF THE MERCIES OF THE LORD FOR EVER. 3d.; Tonic Sol-fa, 2d.

(Very highly commended by H. WALFORD DAVIES, Mus.Doc.)

PRAISE THE LORD, AND CALL UPON HIS NAME. 2d.; Tonic Sol-fa, 1d.

A Large Selection of Anniversary Anthems, by favourite Composers, from 1d. upwards.

LONDON: "MUSICAL JOURNAL" OFFICE, 29, PATERNOSTER ROW E.C.

( 4 )





## A Chat about the Tune "Happy Land."

By J. R. GRIFFITHS, MUS. BAC.



F all the Sunday School hymns which have attained world-wide popularity, there is perhaps not one that is more generally liked than that commencing "There is a happy land."

To most of us it has been familiar from our earliest childhood, and the singing of it brings back vividly all the hallowed associations of that happy time, when, seated on mother's lap, we first learnt to lisp its strains. It breathes a sentiment, a longing, which all can share, whether rich or poor, old or young. It is related of Thackeray, the novelist, that, walking one day along one of the poorer streets in the East End of London, he came upon a group of gutter children sitting on the pavement and singing this hymn. The contrast between the condition of the miserably-clad children, and the happy land they were singing of, so touched him that he burst into tears!

It may prove of interest if we give a few particulars of the origin of this hymn, and say something about the music to which it is always sung. Andrew Young, the author of the words, was born at Edinburgh in the first decade of last century. Like his father before him, he adopted the scholastic profession, and with this end in view underwent a university training. In 1830 he was appointed headmaster of Niddry Street School, in his native city. Ten years later he became Head English Master of Madras College, St. Andrews, where he stayed till 1853, when he retired and returned to Edinburgh. In this latter city, honoured and respected by all who knew him, he continued to reside until his death in 1889.

Young had the poetic vein, and published in 1876 his collected verses, under the title of "The Scottish Highlands, and other Poems." In the preface to this he explains the circumstances under which he wrote "There is a happy land." We will give it in his own words: "One, at least, of the hymns in this little volume ('The Happy Land') has attained so wide a popularity that the reader may not be displeased to learn the circumstances in which it was written. Many years ago I was spending an evening with a family of friends, and the lady of the house played several musical compositions of great beauty. Among these was a sweet and tender air which charmed me exceedingly. On asking the name of it I was told it was "an Indian air, called 'Happy Land.'" It immediately occurred to me that such a melody could not fail to be popular in Sunday Schools, if wedded to appropriate words. And, accordingly, I wrote the little hymn which has since spread over all the world, and been translated into almost all languages. It was sung daily in my classes in the Niddry Street School; and on a visit by Mr. James Gall (now Rev. James Gall), he was so delighted with the music and hymn that he noted down the simple air, had it harmonised, set to the words, and published in his "Sacred Songs"; and from his father's well-known printing and pub-

lishing house it was copied into hymn-books everywhere, and so became a general favourite; and it was not until a year or two after my removal to Madras College, St. Andrews, in 1840, that I knew anything of the existence of the Indian song, beginning:

'I have come from a happy land  
Where care is unknown.'

Thus Young's own account of the birth of his hymn. Before proceeding further it may not be uninteresting to add that the final line of the last verse originally ran "We reign for aye," and not "Reign, reign for aye," as we know it. The alteration was effected by Young himself some time subsequent to its first appearance.

It will be noticed in the account just given that Young does not mention the year in which he wrote his hymn. Let us therefore supplement his narration by referring to one or two accounts given elsewhere. At the time of his death there appeared an obituary notice of him in the *Christian World* of December 5th, 1889, and a somewhat lengthy account was given of the circumstances under which the hymn was written. This information (much of which is already known to us, and need not be repeated) was evidently gained at first hand from Young himself. For the writer of the notice says: "The origin of the hymn may perhaps be best told in the words of the author himself, as narrated not long ago to the writer of this paper: One evening in the late autumn of the year 1838 . . . as I was passing along one of the streets of the city (Edinburgh), near to Adam Square, and not a stone-cast from the house where Sir Walter Scott was born, I met a lady who was an intimate friend. . . . I was invited to spend an evening with herself and family. . . . The evening came. . . . After tea, the lady of whom I speak, played among other pieces of music, one which was entitled 'The Siege of Delhi' (Clive's, not Clyde's siege). As is well-known, in that selection there occurs a very sweet air. . . . My soul was won by its charm. . . . In the early morning hours my first act was to sit down and write the words. . . . Of the composer of the soul-captivating air, I have never been able to learn anything. Some persons, in writing lately on the subject of the hymn, have spoken of the air referred to as being an old Indian melody, one that possibly had been heard in the Indian 'forest primæval' many and many a year ago. I do not think anything of the kind. The music of the 'Siege of Delhi' is probably not more than seventy or eighty years old, and very likely the work of a British composer."

Thus we learn that the year of writing the hymn was 1838; also one or two remarks about the music—which we will presently take into consideration. Julian, in his *Dictionary of Hymnology* (1892), gives us the name of the lady who played the air: "In 1838 Mr. Young was spending an evening in the house of Mrs. Marshall, the mother of some of

his pupils. Among other pieces she played one which caught his attention. On enquiry he found it was an Indian air, called "Happy Land." In James Love's "Scottish Church Music" (1891) Young is reported as saying, "I never heard the words of the Indian song till 1842, when I was resident in St. Andrews."

Now let us turn to the tune which in England has always been associated with these words. Young says, on more than one occasion, that the music he heard was an *Indian air*, called "*Happy Land*." Seeing that his words were about a "happy land," and that the tune on its first appearance in connection with the words was styled "*Happy Land*," there is every reason to think that the air was so called. But he also speaks of an *Indian song*, the words of which began "I have come from a happy land," and which words he first heard in 1842.

By this we may infer (but not conclude) that he heard the air as a piano piece in 1838, and saw the same air arranged to words (or possibly the words alone) in 1842. But in one of the accounts he refers to the air as forming part of a piano piece styled the "*Siege of Delhi*." In making this assertion (and he must have been about eighty years of age when he made it) his memory would seem to have been at fault. For there has been only one great *Siege of Delhi*, and that was in 1857, nineteen years after Young had heard the air in question! Of course Young was aware of this when he added, "Clive's, not Clyde's siege." But, had Clive anything to do with Delhi at all? There was a battle fought at Delhi in 1803 by General Lake, against Sindia's army, but Clive had then been dead nearly thirty years. And then, so far as concerns Clyde (previously known as Sir Colin Campbell), was he not associated rather with Lucknow than with Delhi?

Of course it is possible that a pianoforte sketch was written descriptive of the battle fought in 1803, though the writer has never seen such. But the probabilities are that Young had in his mind at the time he made the statement about the siege, John Pridham's "*Battle March*, descriptive of the triumphant entry into Delhi." In this the melody of the Indian air *does appear*. The piece was very popular about forty years ago—perhaps as much on account of its striking frontispiece, and its worded programme of the battle, as for any merit (?) the music possessed! If our readers have not seen this piece, it will interest them to read the headings descriptive of the action: "The clock at the Palace of the Great Mogul strikes Four. Break of Day. Drums at a distance. Sunrise. Morning Bugle Call (repeated as an echo an octave higher!). The Mutineers in possession of Delhi." After this comes the "*Indian air at a distance*":



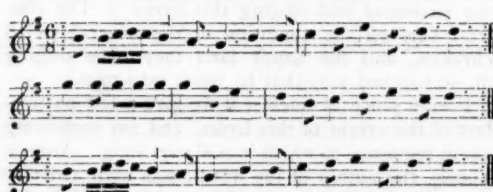
"Trumpet Call. The Mutineers are alarmed at the approach of the British cavalry. Cavalry

March. General Wilson's arrival at the Cashmere Gate. Halt! Guns of Mutineers resisting the approach. Trumpet Call for Troops to form in order of Battle. General Wilson orders an immediate attack. Mortar.



Flight of the Mutineers. Hurrah, they fly! Smile on in Hope, Old England. See the Conquering Hero comes, sound the Trumpets, beat the Drums. The Campbells are Coming! Needless to add that this, published in 1857, was descriptive of the siege which had taken place the same year.

But where is contained the air as Young heard it in 1838? The writer has examined several collections of Hindoo airs and "Airs of Hindoostan," but without finding a trace of it. In "Eight Indian airs, selected by a lady, adapted for the Piano Forte or Harp, by Henry Dixon Tylee, organist, Bath," (c. 1805) he came across the following air:



Is it possible that the germ of the melody is here? There is, however, no title of "*Happy Land*" attached to it, and it could hardly have been the form which Young first heard.

Let us now turn from the conjectural to the positive. As already stated, Gall had the air harmonised, and it was included in a book having as its title "*Anthems and Sacred Songs, arranged for Two, Three, or Four Voices, by Alexander Hume*." The British Museum copy is dated c. 1840, but Cowan and Love, in their "*Music of the Church Hymnary*," consider "it must have been issued about 1839." Reduced from four staves to two the tune commenced thus:



It forms the second item in the book, and is styled "*The Happy Land. Indian air*." In 1843 the hymn and tune appeared in Bateman's "*Sacred Melodies for Children*," and in Clark's "*Juvenile Harmonist*." From that time onward it appeared in one collection after another, until it became so popular as to secure a place in every collection of importance.

But it is found not only in British publications of the middle of last century, but also in American collections. For instance it is found twice in "*Musical Gems*" (sixth edition), edited by Packard and Hubbard, 1849. On page five it is set to the words "I have sought round the verdant earth," and on page 112 it is styled "*Golden Chain*," C.M., and set to two hymns, the one starting "How sweet, how

heavenly is the sight"; the other, "How happy is every child of grace." In this setting, on p. 112, the name S. Hubbard is attached, but whether this refers to the author of the words or the arranger (or composer) of the music, is not quite clear. Now if we attempt to fit any of these three hymns to the tune as we know it, we discover at once that it will not go, and this for the reason that there are too many syllables. Therefore we open the book to see how this is, and what do we find? This, that the arrangement of the tune has the *two introductory notes*, as in the "Battle March" version of 1857! Let us also refer to another American publication, "The May Festival," by J. C. Johnson, published about 1850. The tune is here, and with these two preliminary notes, the words commencing "O the winter hath passed away."

We will now remind our readers of Young's statement that he saw the words of an Indian song in 1842. Now this song, the first two lines of which

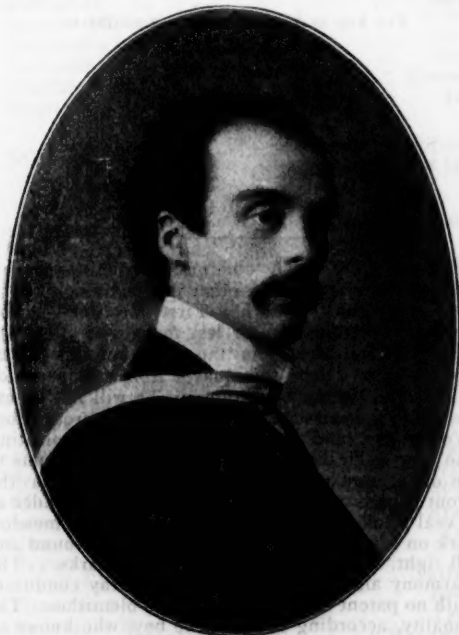
he quoted, *is* in the British Museum, under the title "I have come from a happy land, the Hindoo girl's song," the words being by W. Kennedy, and the music arranged by R. A. Smith. The melody is that under notice, and starts with the two introductory notes. Now if this setting had been published before Young heard the melody in 1838, we should have had no doubt as to the source of his arrangement. But this song was issued, according to the Museum catalogue, in 1858! Therefore if Young saw the words in 1842—and of course this is quite possible—the inference is that they were in print earlier than their connection with the melody, or that both words and music appeared in an earlier edition than that of 1858.

Thus the origin of the music is at present unknown. The writer has no doubt, however, that ultimately more will be known concerning it. And it would not surprise him to find that it had no connection with India at all, but was an American-Indian melody!

## Festival at Bournemouth.



On Thursday, February 18th, the choirs of the following Congregational Churches, viz., Richmond Hill, East Cliff, Westbourne, Charminster Road, Boscombe, Christchurch, Longham, Parkstone, Pokesdown, Poole, Throop, and Winton, united in the Annual Psalmody Festival at Richmond Hill. The total number of voices was about 200, a large proportion being ladies. Happily the evening was very fine, with the result that there was a large congregation, who evidently enjoyed the festival.



MR. ENOS J. WATKINS, F.R.C.O.

The opening hymn was "Praise, my soul, the King of Heaven," sung to Goss's tune. This went very well, though the ladies were somewhat timid in verse three, which they sang alone. After a Scripture Lesson, Smart's "Te Deum" in F was given. This was an admirable selection for such an occasion, and the large choir acquitted themselves very well. There was a good regard to expression. The unison passages were exceedingly fine, and the organ accompaniment was judicious and helpful. The last few bars were a little ragged owing to the choir not attending to the beat.

The anthem was the well-worn "The Radiant Morn." This was effective, and was much appreciated. Towards the end there was an inclination to hurry which for the moment made the singing unsteady. Considering that some of the choirs are not accustomed to sing such anthems, it was a very creditable performance. The hymn before the sermon was "The King of Love my Shepherd is," which was sung to Dyke's tune. Being well known, the congregation joined in very heartily.

The preacher was the Rev. J. D. Jones, M.A., B.D., the popular and esteemed minister of Richmond Hill Church. His voice is delightful to listen to, and his matter is always good, so no wonder he draws very large congregations. His text was "I will sing of the mercies of the Lord for ever; with my mouth will I make known Thy faithfulness to all generations." Mr. Jones pointed out that even the most popular songs have a short life. For a time they are heard at every concert, are played by every band, and whistled by boys in the street, but before long they are forgotten. Not so the Psalmist, who sings "for ever." The boundlessness of its theme was the reason of the song's immortality. The singer also was immortal, for he said "I will sing of the mercies of the Lord for ever; with *my* voice, etc." The whole discourse was very interesting and admirably adapted to the occasion. The Revs. A. G. E. Gibson, Willoughby Gee, and F. Hirst took part in the service.

Immediately after the sermon, "The Heavens are telling" was well rendered by the choir. Attack was



good, and there was a "go" about it which was inspiring. The trio was tastefully sung by Miss Brawn, Rev. Willoughby Gee, and Mr. Gilbert Fletcher.

An evening hymn followed, and after the Benediction a pretty and suitable Vesper by the conductor brought the service to a close.

Mr. Enos J. Watkins, F.R.C.O., the capable organist of Richmond Hill Congregational Church, conducted. His style is quiet, but thoroughly effective, and his *tempo* wise. His deputy, Miss Marian Carr, presided at the organ, and proved herself an efficient accompanist. But the instrument was insufficient. When are the Richmond Hill friends going to get an organ in keeping with their fine church? It seems to be the only thing needful now.

The festival was a decided success, especially under the circumstances, for the night fixed for the only full rehearsal was so exceptionally wet and windy that few of the singers attended. The trebles were bright, the contraltos rich but rather weak, tenors also weak, and basses full and strong. A little more attention to the beat is needed by all.

Such gatherings as this *must* be helpful to the singing at the several churches represented.

### Robed Lady Choristers.

A SUGGESTION by the minister of the City Temple that his lady singers should wear a uniform dress has given rise to some controversy and correspondence in the daily press. It may therefore be



interesting to know that the above is the portrait of a member of the choir of Coats Memorial Church (Baptist), Paisley. All the ladies are so robed, and few will say the dress is not neat and becoming, whether it is desirable or not.

## Nonconformist Church Organs.

### MUSWELL HILL PRESBYTERIAN CHURCH OF ENGLAND.

Built by Messrs. Harrison and Harrison.

#### Great Organ.

Contra Gamba .. .. .	16 feet
Large Open Diapason .. .. .	8 "
Small Open Diapason .. .. .	8 "
Hohl Flöte .. .. .	8 "
Principal .. .. .	4 "
Harmonic Flute .. .. .	4 "
Fifteenth .. .. .	2 "
Trumpet .. .. .	8 "

#### Swell Organ.

Bourdon .. .. .	16 feet
Viola .. .. .	8 "
Lieblich Gedackt .. .. .	8 "
Salicional .. .. .	8 "
Voix Célestes .. .. .	8 "
Gemshorn .. .. .	4 "
Mixture .. .. .	3 ranks
Horn .. .. .	8 feet
Oboe .. .. .	8 "
Tremulant.	

#### Choir Organ.

(In a Swell Box).

Viola da Gamba .. .. .	8 feet
Dulciana .. .. .	8 "
Rohr Flöte .. .. .	8 "
Flauto Traverso .. .. .	4 "
Clarinete .. .. .	8 "

#### Pedal Organ.

Open Diapason .. .. .	16 feet
Bourdon .. .. .	16 "
Principal .. .. .	8 "
Flute .. .. .	8 "

The key and pedal action is pneumatic.

#### Combination Pedals.

(Double Action).

3 to Great. 3 to Swell.

#### Couplers.

Swell Superoctave.	Choir to Pedal.
Swell to Great.	Swell Suboctave.
Swell to Pedal.	Swell to Choir.
Great to Pedal	

REVIEWING A SONG.—This is how the editor of a paper acknowledged the other day the receipt of a new song, entitled "When First We Met." The "review" of this more or less melodious effort appeared as follows:—"As the editor of this paper doesn't know a demi-semiquaver from a diapason or a bass clef from a bone tumour, he will not be expected to give an extended notice to this production. We can say, however, that the type used in printing the song is clear and plain, and the paper seems to be of the best quality of rag. The design on the front page is artistic, and the words are as tender as a veal steak and as poetic as the song of a meadow lark on a May morning. The melody is sound and all right, with no wind-galls or collar-marks. The harmony also seems to be in a healthy condition, with no patent defects or noticeable blemishes. The tonality, according to our office boy, who knows all about it, is clear and resonant, and rests, so he says, on harmonic relations and melodic elements."

## Recital Programmes.

**LONG EATON.**—In Wesleyan Central Church, by Mr. W. Wolstenholme, Mus. Bac. Oxon. :—

Fantasia in E ... .. *Wolstenholme*  
Fugue à la Gigue ... .. *Bach*  
Two Sketches written for Pedal Piano ... *Schumann*  
Overture in F ... .. *Faulkes*  
Two Ballads in B flat and D flat, Andantino and Finale ... .. *Wolstenholme*  
Sonata, Op. 65, No. 5 ... .. *Mendelssohn*  
Overture in C minor, Intermezzo in D flat ... .. *Hollins*  
Overture, "Der Freischütz" ... .. *Weber*  
Cantilène in A flat, Carillon in B flat, Fantasie Rustique ... .. *Wolstenholme*  
Finale, Extemporisation ... ..

**PRESTATYN.**—In Rehoboth, by Mr. Caradoc Roberts, F.R.C.O., A.R.C.M., L.R.A.M. :—

Overture to "Dichter und Bauer" ... *Suppé*  
Adagio, Scherzo, from the Fifth Sonata *Guilmant*  
Fantasia on "Diniweidwydd" ... *Caradoc Roberts*  
Andantino in D flat ... .. *Lemare*  
Overture in C, Op. 24 ... .. *Mendelssohn*  
Cantilène Pastorale ... .. *Guilmant*  
Offertoire in G ... .. *Wely*  
Elevation in A flat, Fugue in D ... *Guilmant*  
Introduction to the Third Act of "Lohengrin" ... .. *Wagner*  
"Hallelujah" Chorus ... .. *Handel*

**LOUTH.**—At the Free Methodist Chapel, by Mr. Fred Gostelow, F.R.C.O. :—

Toccata in the Dorian Mode ... .. *Bach*  
Fantasia on "Hark the Herald Angels Sing" *Frost*  
Offertoire in D ... .. *Batiste*  
Andante and Rondo Capriccioso ... *Mendelssohn*  
Barcarolle ... .. *Bennett*  
Marche Militaire ... .. *Gounod*  
Tarantella in F minor ... .. *Driffill*  
Nocturne ... .. *Döhler*  
Marche Hongroise ... .. *Kowalski*  
Overture to Masaniello ... .. *Auber*

**SOUTH SHIELDS.**—In St. Paul's Presbyterian Church, by W. G. Whittaker, B.Mus., F.R.C.O. :—

Offertoire in E flat ... .. *T. C. Salomé*  
March for a Church Festival ... .. *W. T. Best*  
Andante from a Symphony in E flat ... *Haydn*  
Voluntary for Double Organ ... .. *Henry Purcell*  
Aria in F ... .. *J. S. Bach*  
"Hommage to Handel" (originally written as a duet for two pianofortes) *I. Moscheles*

**MORNINGSIDE.**—In Congregational Church, by Mr. T. H. Collinson, Mus. B. Oxon. :—

Overture to the "Occasional Overture" *Handel*  
Second Sonata ... .. *Mendelssohn*  
Choral Song ... .. *Wesley*  
Intermezzo, Op. 116, No. 4 ... .. *Brahms*  
Quasi Pastorale ... .. *Smart*  
Fugue on St. Anne's Tune ... .. *Bach*  
Grand Chœur alla Handel ... .. *Guilmant*  
Minuetto e Trio ... .. *Bennett*  
Andantino in D flat ... .. *Lemare*  
March from Athalie ... .. *Mendelssohn*

**ROTHERHAM.**—In Wellgate Primitive Methodist Church, by Mr. H. Crackel, F.R.C.O. :—

Offertoire in F ... .. *Wely*  
Cantilène ... .. *Salomé*  
(a) Prayer } ... ..  
(b) Minuet } ... .. *Boellmann*  
Allegretto ... .. *Wolstenholme*  
Offertoire on Two Christmas Themes ... *Guilmant*  
Andantino ... .. *Lemare*  
Jubilant March ... .. *Crackel*

**WEST NORWOOD.**—In Knight's Hill Wesleyan Church, on February 8th, by Mr. F. A. Sewell, F.R.C.O. :—

Prelude and Fugue in A minor ... .. *J. S. Bach*  
Andante in D ... .. *Archer*  
Theme with Variations in A major ... *Hesse*  
Offertoire in D major ... .. *Batiste*

**HARLESTON.**—At Congregational Church, by Miss Maggie Botwright, T.C.O., of Bungay, February 11th :—

March Militaire ... .. *G. E. Lyle*  
Adagio, First Sonata ... .. *Mendelssohn*  
March in E flat ... .. *W. S. Hoyte*  
Andante, Third Sonata ... .. *Mendelssohn*  
Prelude and Fugue in B flat ... .. *Bach*  
Romance in D flat ... .. *E. H. Lemare*

**GRIMSBY.**—In George Street Chapel, by Mr. H. A. Fricker, Mus. Bac. :—

Sonata in D major ... .. *Wolstenholme*  
(In the style of *Handel*.)  
Pastorale in A major ... .. *H. A. Fricker*  
Prelude and Fugue in D major ... .. *J. S. Bach*  
Andante and Scherzo (Symphonie IV.) ... *Widor*  
Offertoire on two Christmas Themes ... *Guilmant*  
Scherzo in B flat ... .. *Hoyte*  
Ungarischer Tanz ... .. *Brahms*  
Grand Chœur Dialogue ... .. *Gigout*

**NEWQUAY.**—In the Congregational Church, by Mr. S. Gatty Sellars :—

"March on a Theme of Handel" ... *Guilmant*  
Andantino in D flat ... .. *Lemare*  
(a) Allegretto in B minor } ... ..  
(b) Offertoire Sur deux Noels } ... *Guilmant*  
March ... .. *Wagner*  
Grand Fantasia in E minor (Calm—Storm—Prayer) ... .. *Lemmens*  
Variations on "Jerusalem the Golden" ... *Spark*  
Marche Militaire ... .. *Gounod*

**ILFORD.**—In the Congregational Church, by Mr. W. Wolstenholme, Mus. Bac. (Oxon) :—

Fantasia in G ... .. *Bach*  
Rhapsodie sur des Cantiques Bretons  
(Op. 7, No. 3) ... .. *St. Saëns*  
(a) Intermezzo in D flat ... .. *Hollins*  
(b) Concert Overture in C minor  
Allegro Cantabile and Toccata (From the Symphony No. 5) ... .. *Widor*  
(a) Barcarolle in C ... .. *Wolstenholme*  
(b) Scherzo in F ... ..  
(c) Cantilène in F minor and Finale in B flat ... ..

## Echoes from the Churches.

*A copy of "The Choirmaster," by John Adcock, will be sent every month to the writer of the best paragraph under this heading. Paragraphs should be sent direct to the Editor by the 17th of the month. The winning paragraph in this issue was sent by Mr. F. J. Buckland.*

### METROPOLITAN.

**WESTMINSTER.**—A very excellent performance of Sullivan's "Golden Legend" was given at Westminster Chapel on Thursday, February 18th, under the direction of Mrs. Mary Layton, F.R.C.O., organist of the church. Choir and orchestra numbered over 200, and the rendering of the work was all that could be desired. Miss Kate Cherry (Elsie) was at her best, and received a most enthusiastic greeting (including a floral presentation). Madame Annie Layton (Ursula) sang with great sweetness and power, and was the recipient of some hearty applause. Mr. Hy. Beaumont (Prince), Mr. Arthur Barlow (Lucifer), and Mr. Arthur Drinkwater (Forester) were each excellent. The chorus sang with admirable expression, the Choral Epilogue being particularly fine. There was a large audience, and great satisfaction was expressed at the opportunity of hearing the work under such favourable conditions.

### PROVINCIAL.

**BESSES, NR. MANCHESTER.**—The annual congregational party was held at the Besses-o'th'-Barn Congregational School, recently. There was a numerous attendance at the tea. In the evening the Rev. A. Bond (the pastor) presided. Reports from the various institutions connected with the church were presented, each of which was of a pleasing character, showing decided progress during the year. The reading of the reports was interspersed with a very good selection of music, given by a choir under the leadership of Mr. Leaver. Mr. Mellodew, in the course of his remarks, referred to the very unsatisfactory condition of the organ, which, owing to wear and damp, and not having been cleaned for a number of years, is becoming exceedingly unreliable. He proposed that a bazaar be promoted to raise funds to liquidate a small debit balance on the church account, and raise means for thoroughly renovating and providing a new action to the fine organ in the church. This was seconded and carried. In course of time it is therefore expected that the instrument will be modernised in every respect. Tonally the organ leaves little to be desired; but the mechanism has long been very faulty and heavy. The choir performed the following music:—Glee, "As the moments roll" (Samuel Webbe); chorus (for female voices), "I would that my Love" (Mendelssohn); part song (unaccompanied), "The Violet" (W. C. Ainley), and madrigal (unaccompanied), "Since first I saw your Face" (Thomas Ford). Solos were rendered by Misses Kirk, Cook, and Mr. Dawson. Mrs. E. Leaver gave a piano solo. Misses Taylor and Simcock and Mr. Leaver also took part. Mr. G. A. Smith ably presided at the piano.

**BIRKENHEAD.**—Mr. Ernest H. Smith, F.R.C.O., gave his lecture on "Bach and Handel," at Oxtow Road Congregational Hall, on Tuesday, February 2nd. The illustrations included choruses, vocal solos, pianoforte, violin, and 'cello items, selected from each composer's works. All these were well rendered and enthusiastically received by an appreciative audience. Mr. Alfred H. Dudley, F.R.C.O., the organist of the church, accompanied.

**BOSCOMBE.**—The annual meeting of the Congregational Church was held on February 10th. During the evening the choir (under the conductorship of Mr. S. Whitty Chandler) rendered the anthems "I will lift up mine eyes" (Whitfield) and "The Lord is my Shepherd" (Macfarren). Mrs. J. W. Ronald presided at the piano.

**BOURNEMOUTH.**—Mr. J. J. Brazier, the energetic choirmaster at St. Mark's Presbyterian Church, in his annual report to the church speaks well of the musical prospects. The church is a new one, and Mr. Brazier and his son have only recently taken charge of the music as choirmaster and organist respectively. More singers and a suitable organ are needed.

**CHRISTCHURCH.**—A cantata, "The Saviour of Men," was given on Wednesday evening, February 10th, in the Tabernacle, when there was a good attendance. The musical service was given by the Bournemouth Baptist Choir, supported by Pokedown friends. The vocalists numbered about thirty, and they gave a splendid exposition of this cantata, and also rendered a miscellaneous programme afterwards. Mr. A. G. Perman, organist of Bournemouth Baptist Church, conducted, Mrs. W. Haydon was the pianist, and Mr. F. P. Brazier was the organist.

**EGHAM.**—A successful concert was given in Egham Hill Congregational Church on January 13th by the choir. "The Soldiers' Chorus" (Gounod), and "O Gentle Wind" (Berridge), were given in good style. Songs were rendered by Miss Eleanor Druce and Mr. Eaton Cooper, violin solos by Miss Burt, and recitations were given by Miss Edith Janes and Mr. S. H. Chadwick. The accompanists were Mr. and Mrs. S. Janes.

**FOLKESTONE.**—A very creditable performance of "Christ and His Soldiers" was given in Tontine Street Church on the 2nd ult. by the choir and friends. Mr. Alderman Spurgen presided. There was a large audience. The choruses were given with spirit and good expression. The soloists were Miss Edith Moody, Mrs. W. E. Saunders, Mr. R. Gordon and Mr. Inston Bowman, all of whom sang with intelligence and good taste. Mr. F. C. Lepper conducted carefully. Mrs. Walton at the organ and Mrs. Ostler at the piano efficiently accompanied. The proceeds were devoted to the Sunday School funds.

**LLANELLY.**—On Tuesday evening, February 2nd, a grand performance of "St. Paul" (Mendelssohn) was given at Tabernacle Chapel by the choral society, assisted by Madame Sobrino, Miss Katie Davies, Mr. Maldwyn Humphreys, and Mr. David Brazell. Professor Hulley was leader of the orchestra, Mr. Luther Owen was at the organ, and Miss Blodwen Davies at the pianoforte. Mr. C. Meudwy Davies conducted. This was the twenty-fifth performance given by the society, who give an oratorio every year under Mr. Davies's conductorship, which speaks for itself. The spacious chapel, which seats a thousand people, was crowded on this occasion.

**MANCHESTER.**—Mr. T. J. Bailey, the organist and choirmaster at Gravel Lane Wesleyan Church, Sal-



ford, has been appointed to a similar position at Brunswick Wesleyan Chapel, Pendleton. During Mr. Bailey's brief career at Gravel Lane, he has rapidly improved the music at this church, and his resignation has been accepted with a sincere feeling of regret on the part of the choir and congregation. —At the annual meeting of the Y.M.C.A. in the Association Hall, the Manchester and District N.C.U. once more showed its usefulness by providing a choir of fifty voices. Part songs were rendered from the last Festival-book. The newly-elected Bishop of Manchester, and the recently appointed High Master of the Grammar School, Mr. J. Lewis Paton, M.A., were present. The solos were entrusted to Miss Bertha Platford, one of the prize-winners at the Botanical Gardens Competition. Miss Platford met with a very hearty reception, and used her beautiful voice to great advantage.

**MOSS SIDE (MANCHESTER).**—The Moss Side Baptist Choir held their annual social gathering on February 8th. The evening was a very enjoyable one, and after the usual attention to the "inner man," a mixed programme of music, games, etc., made the evening pass very swiftly. The Rev. Arnold Streuli spoke earnest words of thanks to the choir for their great help at the services, and hinted that a new organ might some day be provided. Mr. Swindells, the hon. secretary of the N.C.U., was present as a guest, and made a very interesting speech on the work of the Union, and the help the Moss Side Choir rendered on many occasions.

**REIGATE.**—The Reigate Congregational Church Choir gave a concert at Redhill on January 30th, in connection with the Men's Own. Despite the awful weather conditions the room was quite full, and the numerous recalls awarded testified to the satisfaction of the audience with the different items. Although not quite at full strength, the choir gave a good account of themselves, and were highly complimented at the close of the evening. Beginning with "Softly fall the shades of evening" (Hatton), and "Hark! the merry horn" (Frost), "The Harvest Feast" (Gaul) followed; and this, with the "Soldiers' Chorus" (Faust), and the finale song and chorus, "Good-night, Farewell" (Garrett), were perhaps the most successful of the part-songs. Miss Grace Buckland's mandoline band was enthusiastically received, and the humorous glees by Messrs. Andrews, Goodall, Mollison, and H. W. Buckland of course "fetched" the audience, as did Mr. Goodall's song "Has anyone been asking for me?" Mention should also be made of Miss Gwenie Piper's recitation of "King John and the Abbot of Canterbury." The accompaniments of Miss Griggs were extremely tasteful. This concert was practically a repetition of an invitation concert given in the Reigate schoolroom on December 10th, when a large number of friends of the choir were present, and the certificate won at Crystal Palace in June last was on view. Mr. F. J. Buckland was conductor. At the annual meeting of the Free Church Council, held at Redhill in November last, the choirs of four local churches combined in the rendering of two anthems, and the leading of the hymns; and so successful was the experiment that wishes were freely expressed for the formation of a Local Church Union, and it is hoped this may be accomplished before long. Mr. W. E. Bartlett, F.R.C.O., accompanied on this occasion, and Mr. E. Burritt Lane conducted.

**WELLINGBOROUGH.**—Under the auspices of the Congregational Young People's Union, Mr. Alexander Tucker gave a vocal recital in the Corn Ex-

change on the 11th ult. before a large audience. Mr. Tucker was assisted by Mrs. G. H. Woolston, Miss Maggie Thornton, Miss Lily Coldicott, Rev. E. P. Powell, Dr. C. H. Tovey, and Mr. G. H. Woolston.

**WOTTON-UNDER-EDGE.**—The Choral Society of the Rowland Hill Tabernacle, of which Mr. W. L. Tapscott is honorary conductor, added yet another to its long list of successes on Wednesday, February 10th, in the Town Hall, when Mendelssohn's masterpiece, "Elijah," was presented to a large and appreciative audience. The band and chorus numbered some seventy members, and the latter deserve every praise for the efficient rendering they gave to their part of the work. The soloists were Miss Amy Perry, soprano; Miss Ada Bennett, contralto; Master Lionel Lamoon, the youth; Mr. J. T. Board, tenor; and Mr. Frank Millman, bass; assisted in the double quartette, etc., by members of the class: Mrs. Mortimer, Miss Hunt, Messrs. W. Davies and E. J. Hunt, the band being under the leadership of Mr. J. W. Duys (Bath). It was felt that the selection of "Elijah" was ambitious, but helped by a good orchestra and good soloists, the work went remarkably well. In the first chorus the voices attacked with splendid power the appealing "Help, Lord!" the subdued portions being treated with care. "Yet doth the Lord" went at a rattling pace, but in spite of this, the enunciation was distinct. "Blessed are the men," "He that shall endure," were good examples of expressive singing. The Baal choruses were given with great dramatic effect. "Thanks be to God" was grandly sung, as was also "Be not afraid." "He watching over Israel" was a little uncertain in one or two parts, but was rendered with a good deal of expression, and the chorus "Behold, God the Lord" was most spiritedly sung, band and voices combining in admirable response to the conductor. The last chorus was the most effective of the evening. Miss Perry sang the parts allotted to her with much taste, the thrilling number, "Hear ye, Israel," being very fine, for which she was most warmly applauded. Miss Ada Bennett in "O Rest in the Lord" put all the necessary pathos, and deservedly merited the torrent of applause which greeted her at the finish. Mr. Board, from Bristol Cathedral, possesses a clear and refined tenor voice, but seemed to lack the dramatic force so necessary in "Elijah." In the airs "If with all your hearts" and "Then shall the righteous," he, however, drew forth much appreciation. Mr. Millman, who took the part of Elijah, has a fine voice, and knows how to use it. His finest efforts were in "Lord God of Abraham," "Is not his word," and "It is enough." His rôle of the Prophet was good all the way through. Miss Ricketts, at the piano, deserves a share of the congratulation, for the success was in a great measure due to her untiring energy at the practices.

**WILLING BUT INCOMPETENT.**—The pianist had not arrived, so the chairman went on the platform and apologised, and asked if anyone would kindly volunteer to fill the position. After a few minutes, a rough-looking labourer stepped on to the platform and offered his services. He went up to the piano, examined it closely all round the back and sides, to the enjoyment of the audience and discomfort of the chairman, who went up and asked him what he was looking for. "What am I looking for?" exclaimed the man. "Why, the handle, of course."

## HIGH WYCOMBE NONCONFORMIST CHOIR UNION.

THE members of the High Wycombe Nonconformist Choir Union recently gave an excellent concert in the White Hart Street Primitive Methodist Chapel. The Union, which is composed of the majority of the Nonconformist Choirs in the town, has not been in existence many months, but under the able tuition of Mr. John Youens it has already gained considerable favour with the local followers of St. Cecilia. An evidence of Mr. Youens' labours was supplied at the concert under notice, and we are sure that all must have been highly gratified with the result. The first part consisted of selections from Handel's "Messiah," and in the rendering of several of the difficult pieces the respective vocalists did well, while in the parts allotted to the combined choirs the attack was exceedingly good, and light and shade were well brought out. The second part of the programme was made up of two part songs and an anthem by the respective choirs of Wesley, White Hart Street, and Union Baptist Chapels.

The accompanists were Mr. Jonathan Plumridge (Union Baptist), Mr. Walter Varley (White Hart Street), Mr. B. Woodbridge (Wesley), and Mr. W. E. Crook (Oxford Road Free Methodist).

The Union has given seven concerts on Sunday evenings after the usual services were over. The last was given last month, Mr. E. Gomme sang a solo, entitled "Tears," and Mr. T. Cowdrey the solo "Come unto Me," while the Wesley Quartet (Misses Pierce and Woodbridge and Messrs. J. E. Jordan and J. Goodearl) effectively rendered "God is a spirit." The choir also well sustained the anthems "O worship the King," "When His loud voice," and "Sing, O Heavens."

## ROCHDALE WESLEY CIRCUIT CHOIR UNION.

THE annual festival of this flourishing Union was held in the Wesley Chapel, Castlemere, on the 6th ult. In the afternoon a meeting of members of the Union was held. Mr. Wm. Townsend, the conductor, presented the annual report, which stated that during the past year the Union had been unusually active and successful. They had, however, lost through death one of their most earnest workers and sympathisers, Mr. J. T. Cook, of Gravel Hole.

After the meeting the members were entertained to tea by the president of the Union (Mr. T. Coulthard).

At the concert in the evening a capital programme was excellently carried out.

The choral items included "Sun of my soul" (Turner), "O praise God in His holiness" (Clark Whitfield), "He is Blessed" (Mozart's 12th Mass), "The Heavens are Telling" (Haydn), "Hear my Prayer" (Mendelssohn). Mr. Townsend ably conducted the choir of 150 voices, and obtained most satisfactory results. The attack was good, and in "Hear my Prayer" the choir carefully subdued their voices so as not to overpower the soloist. In the "Creation" chorus there was plenty of fire and "go."

The principal vocalists were Madame Louie Fidler (soprano), Miss Mary Dearden (contralto), Mr. Joseph Cheetham (tenor), and Mr. Libbis N.

Burch (bass), all of whom sang exceedingly well. Mr. Frank Evans accompanied on the organ, and rendered most efficient service. He also played as a solo "Cantabile" (E. Lemaigre), and "Andante and allegro" (F. E. Bache) for which he was persistently recalled.

## New Music.

NOVELLO AND CO., BERNERS STREET, W.

*Additional Hymns with Tunes.*—This is a selection of hymns and tunes designed for use with, and not in place of, any other Hymnal. Most of the hymns and tunes therefore are not very familiar, though a few well-known favourites are included. The selection is certainly a good one, and many of the tunes will probably become popular. The hymns are numbered from 801 so as not to clash with existing numbers. The work can be had with or without music.

*Aids for the Singing Class.* By Arthur A. Carnes, L.A.R.M. 4d.—This is a card on which are printed in a concise manner various items of instruction for choir use, such as value of notes, intervals, time, marks of expression, tone, breathing. Nearly 30 exercises for practising are given.

J. M. DENT, BEDFORD STREET, W.C.

*Devotional Services for Public Worship.* By Rev. John Hunter, D.D. 3s. 6d.—A new and enlarged edition of a book that Dr. Hunter has had in use for many years. It contains thirteen "Order of Service," twelve for Sunday use and one for a week evening service. They are thoughtful and comprehensive, and are certainly very helpful to those who like a liturgical service. The book also contains Psalteries, and Prayers of Intercession for occasional use, also for Ordinances and Offices of the Church, Collects, etc. Of its kind it is one of the best books we know.

*Hymns of Faith and Life.* Compiled by Dr. Hunter. 2s.—A new and enlarged edition, and now contains 917 hymns, the Psalms and Canticles pointed for chanting, and words of 99 anthems.

J. AND W. CHESTER, BRIGHTON.

*Seven Hymns with Tunes for Children's Services.*—The hymns are by Dr. John Lindsay and the tunes by Mr. William Smart, Mus. Bac. The music is melodious, and would be quickly learnt by children.

## To Correspondents.

S. J.—Look at "Praise the Lord" (Elvey), "A Day in Thy Courts" (Macfarren), "O that I knew" (Bennett), "O Lord our Governour" (Gadsby), "The Lord is loving" (Garrett), "The Glory of the Lord" (Goss), all published by Novello.

T. F.—Thanks for your suggestion. It is hardly practicable, however, at present.

BEGINNER.—Yes, they are consecutive fifths, which, as you know, are not allowable.

The following are thanked for their communications: F. T. J. (Derby), W. S. (Otley), W. G. C. (Aberdare), F. S. B. (Bedford), T. T. (Durham), A. C. (Belfast), W. T. E. (Walworth), A. A. (Bristol), C. J. (Perth), T. J. (Carnarvon), S. D. (Cromer).



A  
DOMESTIC  
SERVANT  
and

DR  
TIBBLES'

Vi-Cocoa



USE VI-COCOA WHEN SPRING CLEANING.

Miss A. EVANS, 96, Blenheim Gardens, Erleigh Road,  
Reading, writes:

"I have now been using your Vi-Cocoa for three or four years,  
and must say I find it very sustaining.

"I am a domestic servant, whose hours are long, and my work  
is at all times very fatiguing, especially at this time of the year,  
when we are spring cleaning.

"I find nothing so braces me up as a cup of Vi-Cocoa, and I  
recommend it to all workers whose hours are long, as it is very  
refreshing.

"You are welcome to make whatever use of this you like."

"Undoubted purity and strength."—*Medical Magazine*.  
"In the front rank of really valuable foods."—*Lancet*.

Favoured by  
the  
Homes and

DR  
TIBBLES'

Vi-Cocoa

Hospitals  
of  
Great Britain.

Address—*Dainty Sample Tin Free to any Address.*  
DR. TIBBLES' VI-COCOA, LTD., 60, BUNHILL ROW, LONDON, E.C.

DAINTY SAMPLE FREE.

# THE ORGANIST'S MAGAZINE OF VOLUNTARIES.

SERIES OF ORIGINAL COMPOSITIONS CHIEFLY FOR CHURCH USE.

Edited by E. MINSHALL.

Published on the First of every Alternate Month. Subscription: 6/6 per Annum, post free.

Volumes I., II., III., IV., V., and VI., Price 13/6 each.

List of Contents sent on application.

## VOLUME VI.

November, 1901, contains—  
Triumph of the Cross (Jubilant March). W. C. Filby, I.S.M.  
Evening. Bruce Steane.  
January, 1902, contains—  
Melody in D-flat. Jas. L. Houghton.  
The Evening Bell. J. P. Aitwater, F.R.C.O.  
March, 1902, contains—  
Berceuse et Hymne Seraphique. E. H. Smith, F.R.C.O.  
Two Soft Movements by W. C. Filby, I.S.M. No. 1.—By the  
Waters of Babylon. No. 2.—By Cool Siloam.  
May, 1902, contains—  
Coronation March. Bruce Steane.  
Meditation. Jas. Lyon.  
Andante Moderato. Charles Darnton.  
July, 1902, contains—  
Introduction and Variations on "Benediction." W. H. Maxfield,  
Mus. Bac.  
"Daybreak." Bruce Steane.  
September, 1902, contains—  
Toccata. Bruce Steane.  
The "Bath." Fugue. Bruce Steane.

November, 1902, contains—  
Postlude. W. H. Maxfield, Mus. Bac.  
Andantino Religioso. E. H. Smith, F.R.C.O.  
January, 1903, contains—  
St. Augustine March. C. Darnton.  
Meditation. W. H. Maxfield, Mus. Bac.  
March, 1903, contains—  
Variations on St. Anne's. Arthur G. Colborn.  
Consolation. Bruce Steane.  
May, 1903, contains—  
Concordia March. Arthur Pearson.  
July, 1903, contains—  
Reminiscence. J. A. Meale, F.R.C.O.  
Melody in F. W. Henry Maxfield, Mus. Bac.  
Andantino in A. Ernest H. Smith, F.R.C.O.  
September, 1903, contains—  
"Miles Lane," with variations. J. P. Aitwater, F.R.C.O.  
"Communion." No. 2. Jas. Lyon.

## VOLUME VII.

November, 1903, contains—  
Pastorale. W. Henry Maxfield, Mus. Bac, F.R.C.O.  
March of the Wise Men. W. Henry Maxfield, Mus. Bac, F.R.C.O.  
January, 1904, contains—  
Alle Marcia. Jas. Lyon.  
Cantilena Notturmo. E. H. Smith, F.R.C.O.

SINGLE COPIES, ONE SHILLING AND SIXPENCE NET.

PUBLISHING OFFICE, 26, PATERNOSTER ROW, LONDON, E.C.



## HIGH WYCOMBE NONCONFORMIST CHOIR UNION.

THE members of the High Wycombe Nonconformist Choir Union recently gave an excellent concert in the White Hart Street Primitive Methodist Chapel. The Union, which is composed of the majority of the Nonconformist Choirs in the town, has not been in existence many months, but under the able tuition of Mr. John Youens it has already gained considerable favour with the local followers of St. Cecilia. An evidence of Mr. Youens' labours was supplied at the concert under notice, and we are sure that all must have been highly gratified with the result. The first part consisted of selections from Handel's "Messiah," and in the rendering of several of the difficult pieces the respective vocalists did well, while in the parts allotted to the combined choirs the attack was exceedingly good, and light and shade were well brought out. The second part of the programme was made up of two part songs and an anthem by the respective choirs of Wesley, White Hart Street, and Union Baptist Chapels.

The accompanists were Mr. Jonathan Plumridge (Union Baptist), Mr. Walter Varley (White Hart Street), Mr. B. Woodbridge (Wesley), and Mr. W. E. Crook (Oxford Road Free Methodist).

The Union has given seven concerts on Sunday evenings after the usual services were over. The last was given last month, Mr. E. Gomme sang a solo, entitled "Tears," and Mr. T. Cowdrey the solo "Come unto Me," while the Wesley Quartet (Misses Pierce and Woodbridge and Messrs. J. E. Jordan and J. Goodearl) effectively rendered "God is a spirit." The choir also well sustained the anthems "O worship the King," "When His loud voice," and "Sing, O Heavens."

## ROCHDALE WESLEY CIRCUIT CHOIR UNION.

THE annual festival of this flourishing Union was held in the Wesley Chapel, Castlemere, on the 6th ult. In the afternoon a meeting of members of the Union was held. Mr. Wm. Townsend, the conductor, presented the annual report, which stated that during the past year the Union had been unusually active and successful. They had, however, lost through death one of their most earnest workers and sympathisers, Mr. J. T. Cook, of Gravel Hole.

After the meeting the members were entertained to tea by the president of the Union (Mr. T. Coulthard).

At the concert in the evening a capital programme was excellently carried out.

The choral items included "Sun of my soul" (Turner), "O praise God in His holiness" (Clark Whitfield), "He is Blessed" (Mozart's 12th Mass), "The Heavens are Telling" (Haydn), "Hear my Prayer" (Mendelssohn). Mr. Townsend ably conducted the choir of 150 voices, and obtained most satisfactory results. The attack was good, and in "Hear my Prayer" the choir carefully subdued their voices so as not to overpower the soloist. In the "Creation" chorus there was plenty of fire and "go."

The principal vocalists were Madame Louie Fidler (soprano), Miss Mary Dearden (contralto), Mr. Joseph Cheetham (tenor), and Mr. Libbis N.

Burch (bass), all of whom sang exceedingly well. Mr. Frank Evans accompanied on the organ, and rendered most efficient service. He also played as a solo "Cantabile" (E. Lemaigre), and "Andante and allegro" (F. E. Bache) for which he was persistently recalled.

## New Music.

NOVELLO AND CO., BERNERS STREET, W.

*Additional Hymns with Tunes.*—This is a selection of hymns and tunes designed for use with, and not in place of, any other Hymnal. Most of the hymns and tunes therefore are not very familiar, though a few well-known favourites are included. The selection is certainly a good one, and many of the tunes will probably become popular. The hymns are numbered from 801 so as not to clash with existing numbers. The work can be had with or without music.

*Aids for the Singing Class.* By Arthur A. Carnes, L.A.R.M. 4d.—This is a card on which are printed in a concise manner various items of instruction for choir use, such as value of notes, intervals, time, marks of expression, tone, breathing. Nearly 30 exercises for practising are given.

J. M. DENT, BEDFORD STREET, W.C.

*Devotional Services for Public Worship.* By Rev. John Hunter, D.D. 3s. 6d.—A new and enlarged edition of a book that Dr. Hunter has had in use for many years. It contains thirteen "Order of Service," twelve for Sunday use and one for a week evening service. They are thoughtful and comprehensive, and are certainly very helpful to those who like a liturgical service. The book also contains Litanies, and Prayers of Intercession for occasional use, also for Ordinances and Offices of the Church, Collects, etc. Of its kind it is one of the best books we know.

*Hymns of Faith and Life.* Compiled by Dr. Hunter. 2s.—A new and enlarged edition, and now contains 917 hymns, the Psalms and Canticles pointed for chanting, and words of 99 anthems.

J. AND W. CHESTER, BRIGHTON.

*Seven Hymns with Tunes for Children's Services.*—The hymns are by Dr. John Lindsay and the tunes by Mr. William Smart, Mus. Bac. The music is melodious, and would be quickly learnt by children.

## To Correspondents.

S. J.—Look at "Praise the Lord" (Elvey), "A Day in Thy Courts" (Macfarren), "O that I knew" (Bennett), "O Lord our Governour" (Gadsby), "The Lord is loving" (Garrett), "The Glory of the Lord" (Goss), all published by Novello.

T. F.—Thanks for your suggestion. It is hardly practicable, however, at present.

BEGINNER.—Yes, they are consecutive fifths, which, as you know, are not allowable.

The following are thanked for their communications: F. T. J. (Derby), W. S. (Otley), W. G. C. (Aberdare), F. S. B. (Bedford), T. T. (Durham), A. C. (Belfast), W. T. E. (Walworth), A. A. (Bristol), C. J. (Perth), T. J. (Carnarvon), S. D. (Cromer).



MARCH, 1904.]

The Nonconformist Musical Journal.

A  
DOMESTIC  
SERVANT  
and

DR  
TIBBLES

VI-Cocoa



USE VI-COCOA WHEN SPRING CLEANING.

Miss A. EVANS, 96, Blenheim Gardens, Erleigh Road, Reading, writes:

"I have now been using your Vi-Cocoa for three or four years, and must say I find it very sustaining.

"I am a domestic servant, whose hours are long, and my work is at all times very fatiguing, especially at this time of the year, when we are spring cleaning.

"I find nothing so braces me up as a cup of Vi-Cocoa, and I recommend it to all workers whose hours are long, as it is very refreshing.

"You are welcome to make whatever use of this you like."

"Undoubted purity and strength."—*Medical Magazine*.  
"In the front rank of really valuable foods."—*Lancet*.

Favoured by  
the  
Homes and

DR  
TIBBLES

VI-Cocoa

Hospitals  
of  
Great Britain.

Address—Dainty Sample Tin Free to any Address.  
DR. TIBBLES' VI-COCOA, LTD., 80, BUNHILL ROW, LONDON, E.C.

DAINTY SAMPLE FREE.

# THE ORGANIST'S MAGAZINE OF VOLUNTARIES.

SERIES OF ORIGINAL COMPOSITIONS CHIEFLY FOR CHURCH USE.

Edited by E. MINSHALL.

Published on the First of every Alternate Month. Subscription: 6/6 per Annum, post free.

Volumes I., II., III., IV., V., and VI., Price 13/6 each.

List of Contents sent on application.

## VOLUME VI.

November, 1901, contains—  
Triumph of the Cross (Jubilant March). W. C. Filby, I.S.M.  
Evensong. Bruce Steane.

January, 1902, contains—  
Melody in D-flat. Jas. L. Houghton.  
The Evening Bell. J. P. Attwater, F.R.C.O.

March, 1902, contains—  
Berceuse et Hymne Seraphique. E. H. Smith, F.R.C.O.  
Two Soft Movements by W. C. Filby, I.S.M. No. 1.—By the  
Waters of Babylon. No. 2.—By Cool Siloam.

May, 1902, contains—  
Coronation March. Bruce Steane.  
Meditation. Jas. Lyon.

July, 1902, contains—  
Andante Moderato. Charles Darnton.  
Introduction and Variations on "Benediction." W. H. Maxfield,  
Mus. Bac.

September, 1902, contains—  
"Daybreak." Bruce Steane.  
Toccata. Bruce Steane.  
The "Bath," Fugue. Bruce Steane.

November, 1903, contains—  
Pastorale. W. Henry Maxfield, Mus. Bac, F.R.C.O.  
March of the Wise Men. W. Henry Maxfield, Mus. Bac, F.R.C.O.

November, 1902, contains—  
Postlude. W. H. Maxfield, Mus. Bac.  
Andantino Religioso. E. H. Smith, F.R.C.O.

January, 1903, contains—  
St. Augustine March. C. Darnton.  
Meditation. W. H. Maxfield, Mus. Bac.

March, 1903, contains—  
Variations on St. Anne's. Arthur G. Colborn.  
Consolation. Bruce Steane.

May, 1903, contains—  
Concordia March. Arthur Pearson.

July, 1903, contains—  
Reminiscence. J. A. Meale, F.R.C.O.  
Melody in F. W. Henry Maxfield, Mus. Bac.  
Andantino in A. Ernest H. Smith, F.R.C.O.

September, 1903, contains—  
"Miles Lane," with variations. J. P. Attwater, F.R.C.O.  
Communion. No. 2. Jas. Lyon.

## VOLUME VII.

January, 1904, contains—  
Alla Marcia. Jas. Lyon.  
Cantilena Notturmo. E. H. Smith, F.R.C.O.

SINGLE COPIES, ONE SHILLING AND SIXPENCE NET.

PUBLISHING OFFICE, 29, PATERNOSTER ROW, LONDON, E.C.

# Organists & Choirmasters

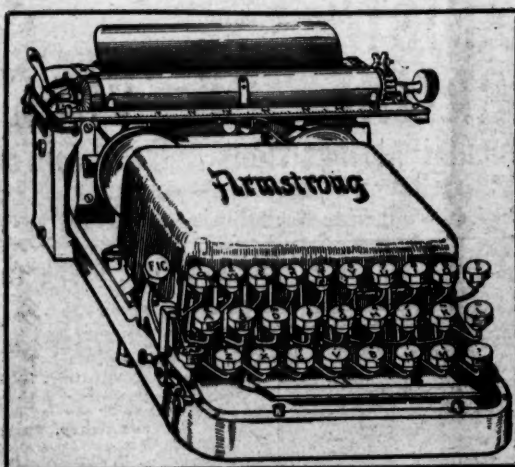
Who desire to be up-to-date

MUST USE

## THE BALL-BEARING ARMSTRONG Typewriter

FOR THEIR CORRESPONDENCE.

Standard Keyboard.  
Perfect Alignment.  
Ball-Bearing  
Carriage.  
Wheel Escapement.  
Featherweight Touch  
Durability.  
Portability.  
Excellent Manifold  
Perfect Paper Feed.



LATEST MODEL

TERMS:

**£9 10s.**

Easy Payments,  
2/6 Weekly.

Liberal Discount  
for Ready Cash.

SEVEN DAYS'  
FREE TRIAL.

WRITE OR CALL FOR BOOKLET "TYPEARM."

### ARMSTRONG TYPEWRITER, Ltd.,

78, SOUTHAMPTON ROW, LONDON, W.C.